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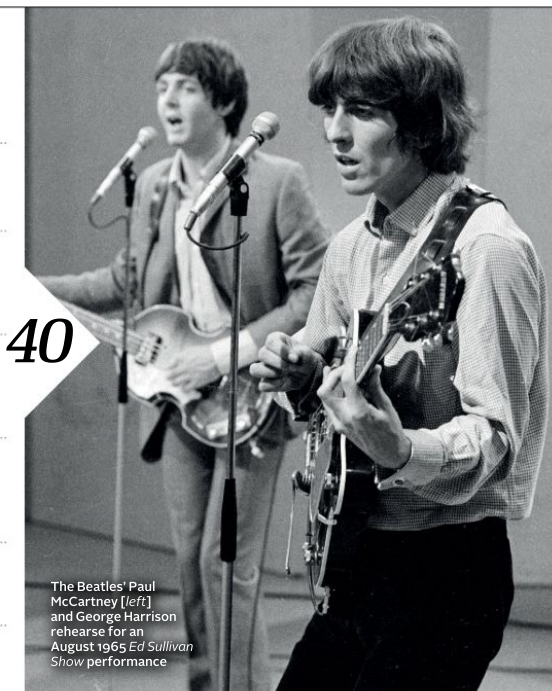
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MAGICAL MYSTERY BAND

AS I WROTE on page 41, we reached out to a lot of guitarists, asking them to choose the songs that feature George Harrison's greatest Beatles-era guitar solos, riffs and more. At first, the results were a little disappointing; several artists declined to be involved, adding that they really didn't know enough about the topic (Not that there's anything wrong with that!). Some artists chose solo-era Harrison songs, which (frankly) didn't help me at all or give me much hope for the finished product. Some artists even chose songs on which Paul McCartney or John Lennon played the guitar parts described in their answers. But, as you can see when reading the 14-page feature that starts on page 40, things turned around eventually, and we got some truly great answers — everything from a few pithy words about "Dig a Pony" (Greg Koch) or "Help!" (Andy Summers) to full-on ripping yarns about "Baby's in Black" (Paul Gilbert). We also appreciate the priceless essays by Kim Thayil, Joe Perry, Nuno Bettencourt and more.

Back to the point, I guess the early confusion just shows that, even though the Beatles were (and still are) probably the most popular and/or famous band of all time, there's a decent amount of lingering mystery over who played exactly which guitar part on exactly which guitar. This is something *Guitar World* Associate Editor Chris Gill discusses in this issue's installment of Tonal Recall (page 110), where he tackles Harrison's "Hey Bulldog" gear and tone. (And speaking of "Hey Bulldog," it's interesting that no one chose that guitar solo as a George favorite — or Harrison's Leslie-fortified solo on "Old Brown Shoe" — or the "A Hard Day's Night" solo.) And speaking of *GW* editors and the Beatles, be sure to check out *Fab Fools: The Last Untold Story of the Beatles*, the latest book by *GW* Production Editor Jem Roberts!



DAMIAN FANELLI
Editor-in-Chief

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One reader's 10-year Voodoo quest!

Thanks for the great article in the June 2021 issue concerning Eric Kirkland's 20-year search for the *Crossroads* Jackson guitar. I really connected with this obsession, as I too have been on an epic quest to collect a rare series of Gibson Voodoo guitars over a period of 8.5 years.

I've always wanted a Gibson guitar in my collection, and for my 40th birthday I was thinking of getting a '72 model for my year of birth; however, I found a Gibson Voodoo SG in a second-hand shop in Melbourne and something about it really intrigued me. The first Voodoo run was from 2003 to 2005, and the jet black color with red grain is very distinctive. The swamp ash body with ebony fretboard and a single skull inlay on the fifth fret made it a truly unique guitar. I thought this would be a great purchase for my 40th (2012), and once I saw that this style was produced for the four models (SG, Explorer, Flying V, Les Paul), the quest was started. I gave myself a 10-year window to complete it. Being in Australia, I knew it might be a tough ask to find all the models locally, so I threw the net far and wide to see what was out there. Every now and then one would pop up (LA, Ontario, Anchorage, London), but exchange rates and freightage held me back.

A year and a half later, I found a Voodoo Explorer for sale in Sydney. A little rusted and such but

it was in Australia so I snapped it up. Two down, two to go! The next three years a Flying V or a Les Paul would appear, but again they were always on the other side of the world with limited or no options to get it to me. Then in 2017 I found a Voodoo Flying V being sold in Melbourne! I thought this would be the hardest model to find and I was certain I would have to purchase it internationally. Flying V tick!

I saw the Les Paul come up online but never in Australia — until a random look one day showed that one was for sale in Sydney. It was too good to be true, and after a quick chat with the owner, I had secured it. Mission accomplished! Due to their condition, I've had to do some minor repairs; however, I'm still amazed I was able to complete the quest within 10 years — and all found in Australia. They are fantastic guitars and all I have to do now is hang them properly and then possibly think of the next purchase/challenge for my 50th...

— Kieren Burns

A *Crossroads* puzzle

Damian, the editor, hit the nail on the head [in his June 2021 Woodshed column] when he said he couldn't help noticing the same thing now as in 1986 about *Crossroads* — where, in a blues film, classical-inspired music saves the day. This is exactly the same reason Eric Clapton hated this movie (In fact, [I might have read this in] one of his *GW* interviews decades ago).

— James Fung

A well-balanced meal

Please let Paul Riario know that he did a great job with his Power Lunch (lunchbox amps) feature [July 2021]. Really well written and very informative! Lots of practical info for navigating

through all of the many lunchbox amp choices out there. Rock!

— Peter Beck



Manager of the year!

I showed my manager, Jack, my *Defenders of the Faith* entry [March 2021 *Guitar World*]. He noted my "Gear I Most Want" entry and told me, "Go get one." I laughed and said, "That was kind of a throwaway line. What I would really want is a vintage Steinberger — way outside my finances." He said, "In lieu of a bonus for your work the last couple of years, you find one and I'll buy it." Great googlie-mooglies! Long story short, you like the photo?

— David Aichele

Not sheepish about the Sheepdogs

I appreciated the June issue with its focus on the new class of classic rockers. That being said, there was a big miss with the omission of Canadian rockers, the Sheepdogs. I saw them open for Rival Sons in April 2019 and their live show was hard to follow. I showed up for Rival Sons, but I left with an armful of Sheepdogs records. I think your audience would enjoy their dual-guitar fury.

On a side note, I recently returned to subscriber status after a nearly 15-year hiatus. When I was a kid I had 10 years of *GW* lined up on the shelf. Then I moved after college and lost touch with the magazine. I spent my 20's

playing in bands in L.A. and Nashville before stepping away from the guitar for nearly five years. I actually found the same guitar teacher I had when I was 17, Gene Cullison, and learned he was still teaching. I rediscovered the fun in playing when you're not out trying to hustle and sell. I don't expect you to print all of this, but I want you to know that *GW* has been a big part of this experience. I started buying the magazine again on newsstands. Your issue on slide guitar [September 2020] is where it started. I loved that issue and found the slide lessons to be fantastic. In addition to subscribing I've also been scouring eBay buying long gone back issues that were favorites from my old collection. Kudos on creating a magazine that has helped me rediscover the joy of six strings!

— Spurgeon Dunbar

The art of Jim James

I love *GW* and read every issue cover to cover. It is the most informative and entertaining magazine out there. So as you can understand my complete surprise [when] the June issue included my drawing of Jim James. What a rush this was and is. In the midst of all the crazy — a welcomed high note. I was discombobulated at first, thinking I was looking at the iPad the drawing was made on. It finally sank in that it's on the pages of *Guitar World*! Jim James is an under-the-radar, phenomenally unique guitarist and singer/songwriter. Seeing him perform live as a solo artist or frontman for My Morning Jacket is always, in all ways, a mystically unpredictable unique rocking experience. Thanks so much for publishing my drawing.

— Robert Boston

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READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email GWSoundingBoard@futurenet.com with a scan of the image!



JIMI HENDRIX BY JOE LUTZ



JOHN LENNON BY JACK SPONSELLE

DEFENDERS of the Faith



Scott Stanger

AGE: 45

HOMETOWN: Nashua, NH

GUITARS: 1966 Fender Coronado II, EBMM Luke III, Nash Guitars 563

SONGS I'VE BEEN PLAYING: Chick Corea "Spain," Michael Jackson "Beat It," Def Leppard "Let it Go"

GEAR I MOST WANT: Suhr Custom



Aaron Shawn Gray

AGE: 48

HOMETOWN: Niagara Falls, Canada

LEFTY GUITARS: Ibanez RGs: 470, 560, 550, RG1570, 2x 7420, Carvin AC175 and C850, ESP H-201

SONGS I'VE BEEN PLAYING: My own, plus the Beatles "Norwegian Wood," Dream Theater "Pull Me Under," Tool "Lateralus"

GEAR I MOST WANT: Fractal Audio Systems AXFXIII, Ibanez or Carvin five-string bass (lefty)



Rick Dryke

AGE: 52

HOMETOWN: Sequim, WA

GEAR: ESP Ltd kh 202 and Ibanez 350 DLX

SONGS I'VE BEEN PLAYING: Ozzy Osbourne "Bark at the Moon," Iron Maiden "Fear of the Dark," Rush "Limelight"

GEAR I MOST WANT: Jake E. Lee Custom Charvel, Steve Vai JEM 7



Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to GWSoundingBoard@futurenet.com. And pray!



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GILBY CLARKE



DAVE HAUSE

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NEW NOISE

Rodrigo [right]
y Gabriela
in action



Jazzercise

RODRIGO Y GABRIELA DIVE HEAD FIRST INTO UNCHARTED WATERS ON THEIR DAZZLING NEW EP

By Joshua M. Miller

RODRIGO Y GABRIELA don't consider themselves jazz heads — or even jazz guitarists. However, the guitar duo can't think of a time when the genre didn't influence them.

"I love listening to it," Rodrigo says. "I have a few friends [who are] serious jazz players, and they recommend bands. I own a couple of restaurants and I love jazz being played in the background."

During the past two decades, Rodrigo y Gabriela have seemingly run the gauntlet of musical styles, from flamenco to heavy

metal. But they've recently taken their love for jazz to the next level, with the release of the aptly named *Jazz EP*. It features covers of three songs that have stuck in their heads of late, opening with a spirited rendition of Kamasi Washington's "Street Fighter Mas." They became fans after hearing the saxophonist's 2018 album, *Heaven and Earth*.

"We decided to work on that song while we were in Chicago having dinner at these great vegan restaurants on Michigan Avenue," Rodrigo says. "Suddenly that Kamasi track came on in, and we found ourselves

really grooving with the song... I said, 'We should record this one' — but we didn't know we were going to put out a jazz EP at the time. We just wanted to record it."

They enjoyed the experience so much that they decided to expand the project, adding a cover of Snarky Puppy's "Lingus" to the mix. After becoming a Snarky Puppy fan in 2019, Rodrigo initially decided on a whim to cover the song on his own as a bit of a joke. Finding the song to be fairly accessible — he admits that jazz sometimes overwhelms him because of its com- ➔

plexity — he brought it to Gabriela, who shared his enthusiasm for the song. To round out the EP, they selected Astor Piazzolla's "Oblivion." Their version features contributions from flamenco-guitar legend Vicente Amigo. "Oblivion" isn't really a jazz piece, but I thought the solo was at some point," Rodrigo says.

Despite not being jazz players, they wanted to put their signature on songs they loved while respecting and honoring the structure and essence of the original versions.

"With any kind of cover we play, we try to recreate kind of the same defined structure, respecting the solos done so far," Rodrigo says. "I think we make it our own just by the fact that we played it with two guitars... We added more instruments, but it's still based on guitars and on all the things we could actually play live. For us it's really paying tribute to the music that inspires us to keep going and to make us feel... that we can share this language with the artists we consider a very important part of our growth as musicians."

One of the biggest hurdles was finding a way to transcribe all the different instruments and sections of the original songs.

"It's difficult to transcribe everything they do, especially if you don't read it [or] speak the language of jazz," Rodrigo says. "We needed to learn a lot and to use more than our ears, because I use my ears to understand, since I don't read music. So I listen to the song a lot, and then I just play it. I just pick it up by ear and I start to get the sounds right. Then you start just learning the chops for the guitar. We were just jamming around and trying to come up with the right sound."

For example, on "Lingus," Rodrigo found it difficult to capture the keyboard solo on guitar. Initially, he thought about cutting it out entirely and replacing it with something else. However, after a few days of tinkering, the revised solo started coming together.

"After the first four bars came out, I said, 'I think I can do eight bars,' and then it was like, 'Well, I think I can do 12 bars,'" he says. "And I said, 'Well, maybe I can do half the solo; I can just get the best solo,' but then I just said, 'F*ck it, then I'm going



A variety of guitars — including a nine-string Yamaha — helped them recreate the notes of the originals' instruments such as trumpet, saxophone and keyboards

give me the very long notes that the trumpet in that solo uses," Rodrigo says.

Despite the complex and lengthy nature of the EP's songs, Rodrigo y Gabriela hope to perform them live in some form.

"Since we don't have a band that we can use to play all the parts, we can't really cover everything on our own," he says. "But we will do some versions that can be suitable, and we can put a couple of references to the tracks."

They're also open to collaborating with the three artists they covered on the EP. They've already discussed potentially collaborating with Kamasi, who seems keen to the idea. "Kamasi likes to contribute a lot with other musicians. The same with the others," Rodrigo says. "So I'm sure at some point we'll do something."

They're also eager to play music from their next album, which they've worked on during their unexpected free time off the road the past year.

"We are happy because the demos are sounding great, and they are giving us a lot of new ideas," Rodrigo says. "And I wouldn't say it's a continuation, like a second part of *Mettavolution* [Rodrigo y Gabriela's 2019 album]. I say it's all in the same line, but it's much more concrete. *Mettavolution* was a departure from the previous album, *9 Dead Alive* [2014], and pretty much all we had done until then. And this is the natural evolution from the new sound, and we are pretty excited."

to do the whole thing'... When I hear that track now, and I hear everything we did, how we really transcribed all the music, I said, 'Wow, that's awesome.' It was a big, massive challenge, musically speaking, for us to record that track — and we're happy."

A variety of guitars — including a nine-string Yamaha, a '57 Fender lap steel, and a '67 Jaguar — helped them recreate the notes of the originals' instruments such as trumpet, saxophone and keyboards. Rodrigo estimates they used 10 different guitars, although he admits he lost count. Lap steel was particularly important on "Street Fighter Mas" and "Lingus."

"I used the lap steel in the Kamasi track, miming the trumpet, because it was the only thing I found that could



WHAT'S ON MY PLAYLIST



JACK COLLINS OF DEAD POET SOCIETY

1

Thin Lizzy,

"Running Back"

Something about the way they wrote riffs just sticks out. I've never heard more nostalgic-sounding guitar solos from any band. The riffs sound like someone singing to you at a campfire, but badass.

2

Tiger Cub,

"Stop Beating on My Heart"

The way this song builds into the heavy riff is insane. It starts out soft like a Hozier song, and then it smacks you like a Black Sabbath riff out of nowhere. Brilliant.

3

Suicide Silence,

"Unanswered"

This is still, in my opinion, the heaviest song ever made. The riff feels like a chainsaw ripping through your chest, and when I sit back and listen to it without moving, I always get chills.

4

Mac DeMarco,

"Still Beating"

I'm always listening to Mac DeMarco. I like guitar riffs that speak and sound like their own voice. His riffs always make me feel like I'm relaxing... but at a lake with a fishing pole, for some reason. And I've never been fishing!

5

Cleopatra,

"Good Grief"

My favorite song right now. The way the riff hits in this song stands on its own. It's mean but it's fresh. It rips through the speakers.

DEAD POET SOCIETY'S NEW ALBUM, *-,-*, IS OUT NOW ON SPINEFARM RECORDS.

Gilby Clarke

THE FORMER GUNS N' ROSES GUITARIST UNLEASHES SOME "STRAIGHT-AHEAD ROCK 'N' ROLL" ON HIS FIRST SOLO ALBUM IN 20 YEARS

By Mark McStea

JOURNEYMAN AXE-SLINGER Gilby Clarke has toured and recorded with artists as diverse as Guns N' Roses, Heart, MC5 and Nancy Sinatra. He's just released his first solo album in 20 years, *The Gospel Truth*, a collection of hard-rocking, instant rock 'n' roll classics.

Your last solo album, *Swag*, came out in 2001. Why such a long gap?

I actually never set out to be a solo artist; it was just something I did in my spare time. I had songs, I made a record, then another. As time went on, I started getting a lot of live dates as a solo artist and never really considered that I needed to make a record every couple of years. But then I just thought, goddamn it, you *have* to make records, it's the creative part of who you are.

You did a fine job producing the album. How'd you get such a great guitar sound?
On the left channel I run my Marshall JMP 50 with my black Les Paul or my mint '59 Les Paul Junior. I usually run them through a SoloDallas Schaffer Replica into the Marshall. On the right side it's predominantly my Vox AC30, with either a Duesenberg or my Japanese Zemaitis with Gretsch Filtertron pickups. I'm a big believer in doubling guitar parts with a different amp and guitar; it's not just a bigger sound — it gives so much more separation, especially when you're working with Pro Tools.

Your new album might just be the hardest-rocking set in your catalog. Would you say there's not enough rock 'n' roll in the world these days?

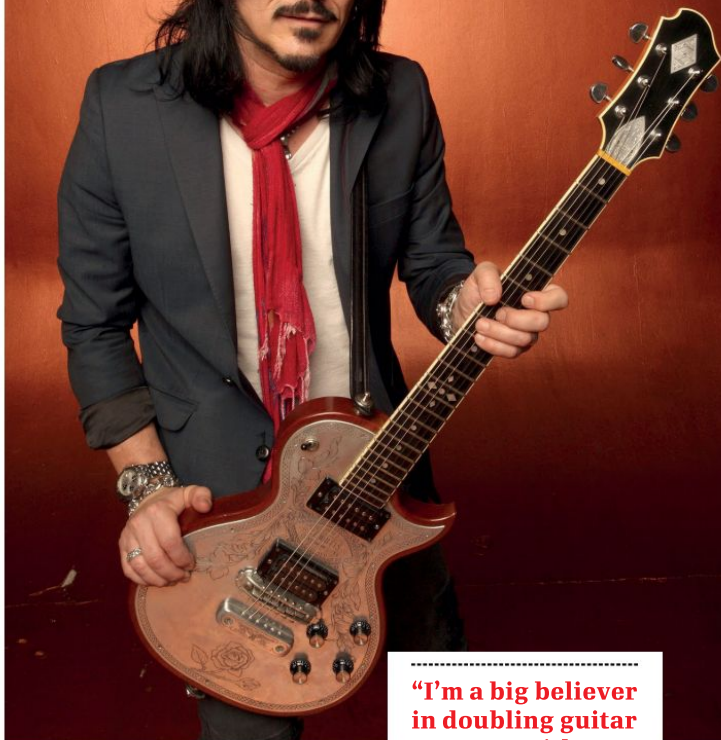
I couldn't agree with you more. There was a lot more diversity in the songs on

my early records, but we're in a different world now where a country station won't play a rock track — even though it might have a country vibe. If you're not an artist in a certain genre, the programs tend to shy away from something you might do in a particular vein, so it makes a lot more sense to me to make a straight-ahead rock 'n' roll record.

Where would you say you're coming from as a guitarist?

When I started, it was Kiss, Aerosmith and Zeppelin. After that I had an English girlfriend who turned me on to the Clash — and everything changed. I started going backwards from there to the Pretenders and Generation X, right back to David Bowie and T. Rex. Jimmy Page and Rick Derringer were the two biggest guys for me, guitar-wise.

"When I started, it was Kiss, Aerosmith and Zeppelin," Gilby Clarke says. "After that I had an English girlfriend who turned me on to the Clash — and everything changed"



"I'm a big believer in doubling guitar parts with a different amp and guitar; it's not just a bigger sound — it gives so much more separation"

I always say rock 'n' roll is the elixir of youth. You barely seem to have aged in 20 years. Would you subscribe to this theory?

I agree. It is amazing because I'm 58 and when I go back to see my friends who are the same age it seems like they're all getting on a bit. [Laughs] I do have to dye my hair, though. [Laughs] Rock 'n' roll definitely keeps you young; it's the freedom to be yourself and not follow the same rules as everybody else.

Dave Hause
performs in London,
February 23, 2018



**The twin releases
are a departure
from Hause's
brand of post-
Replacements,
Tom Petty-
inspired,
blue-collar rock**

Dave Hause

THE WORKING CLASS HERO — AND FORMER LOVED ONES
FRONTMAN — DIGS INTO HIS ROOTS ON HIS NEW EPS,
PATTY AND *PADDY*

By Jim Beaugez

▶ PUNKS AREN'T KNOWN to follow rules, and one entrenched tradition in particular had been rubbing punk rocker-turned-solo artist Dave Hause the wrong way. “In hip-hop, there’s a lot more freedom and a lot more reckless abandon, and within rock ‘n’ roll there’s this paradigm of, put out a record [and then] tour,” rinse and repeat, he explains.

When the COVID-19 pandemic broke that album-tour cycle in 2020, the former frontman of the Loved Ones, now four albums deep into a solo career, recorded a pair of EPs, *Patty* and *Paddy*, that reimagine the songs of Patty Griffin and Patrick “Paddy” Costello of Dillinger Four. Recorded without his backing band and augmented by guests including Lilly Hiatt, Brian Fallon and his brother and collaborator Tim Hause, the twin releases are a depar-

ture from his brand of post-Replacements, Tom Petty-inspired, blue-collar rock.

Hause renders Patty Griffin’s delicate songwriting Billy Bragg style, driven only by his voice and electric guitar, the way he used to play to cut through loud drinking crowds when he opened for bands like Flogging Molly and Social Distortion. “I started to imagine the *Patty* songs that way, and they started to work better [for me],” he says. “They were more in my wheelhouse, and the songs are certainly sturdy enough to be played any way.”

He relied on two P90-equipped guitars — a 1956 Les Paul Junior he picked up while on tour with Bad Religion just before the pandemic, and a 1961 Epiphone Coronet — played through a 1955 Fender Deluxe amplifier to get the tones “the old-fashioned way,” relying on his guitar’s volume

knob to add teeth.

For *Paddy*, Hause played a pair of recent-era Martins, an OM-21 and a D-35, to recast Dillinger Four’s cerebral, socio-economic punk as quietly fingerpicked guitar and piano excursions that showcase Costello’s lyrics and melodies. “[Dillinger Four are] just raucous and crazy, so a lot of Paddy’s insight gets lost,” he says. “And so I said, ‘Well, let me just totally reimagine those and see if I can make it all about his genius,’ which I think is the lyrics.”

The same spirit that freed Hause to record his latest EPs also led him to approach the material he’s writing for his fifth solo album without the constraints and song structures he’s stuck to in the past. “There’s spontaneity there that really is magic.”

Genghis Tron

THE EXPERIMENTAL METALLERS ARE BACK — AFTER 13 YEARS — WITH AN UNEXPECTED NEW SOUND. GUITARIST HAMILTON JORDAN GIVES US THE LOWDOWN ON *DREAM WEAPON*

By Jon Wiederhorn

▶ WHEN EXPERIMENTAL METAL band Genghis Tron decided to take a break after spending 18 months on the road promoting their last full-length studio album, *Board Up the House*, they never imagined it would be another decade before guitarist Hamilton Jordan and keyboardist Michael Sochynsky would start working on new music together again.

Over the years the two musicians exchanged musical ideas over the internet, but their priorities were elsewhere. Both had gone to law school and joined firms, and Jordan moved first to California, then Detroit, leaving them little time to consider the future of Genghis Tron.

Then in 2018, Jordan and his wife spent three days visiting Sochynsky and his family in upstate New York. They weren't planning to work on music, but the night

before, Jordan had picked up his guitar and improvised a circular melody. So he showed Sochynsky the passage and it sparked a creative connection.

"He whipped out a synthesizer and started playing chords on top of this melody," recalls Jordan. "It had been so long since we were in the same room working on music and right away it felt good and natural."

The song evolved into "Alone in the Heart of the Light" and was the springboard for the musicians to write a batch of new compositions, eight of which made it to their third album, *Dream Weapon*.

As evocative and well-crafted as it is, old-school Genghis Tron fans expecting volleys of turbulent, disorienting rhythms might be thrown by *Dream Weapon*. Throughout, Genghis Tron eschew blasting beats, ricocheting riffs and short-circuiting keyboards in favor of shimmering guitars, ambient keyboards and repetitive rhythms heavily influenced by 1970s Krautrock and ethereal psychedelia.

"We wanted to create something hyp-

"We used to want everything to be overwhelming, and sometimes we shot ourselves in the foot"

—HAMILTON JORDAN

notic and meditative," Jordan says. "We used to want everything to be overwhelming, and sometimes we shot ourselves in the foot. Maybe there were great melodies or harmonies lurking underneath, but you could barely hear them because there was so much other stuff all over the place."

Now that he and Sochynsky are musically linked again, Jordan looks forward to writing more for Genghis Tron and hopefully touring. And he's willing to bill fewer hours to his legal clients for the chance to play more shows.

"We can't wait to get back out there," Jordan says. "The only way we'll stop now is if what we're doing starts to feel too much like work."

Genghis Tron's Hamilton Jordan with his custom First Act Lola



AXOLOGY

- **GUITARS** First Act Custom Lola, 1988 Gibson Les Paul Standard, Fender Telecaster, Balaguer Custom
- **AMPS** Diezel Herbert, Marshall JMP, Traynor
- **PEDALS** God City (various), Electro-Harmonix (various), EarthQuaker Devices Rainbow Machine
- **STRINGS** D'Addario

Ayron Jones
photographed in
Nashville: "If you
can't feel a vibe, it's
just not worth it"



Ayron Jones

SEATTLE'S SELF-TAUGHT SIX-STRING DYNAMO TALKS TONE, TENSION, CHANNELING TOM MORELLO — AND WHY HE CONSIDERS HIMSELF THE BRUCE LEE OF GUITARISTS

By Joe Bosso

▶ ONE THING AYRON Jones makes clear right from the get-go: When he straps on a guitar, he isn't about to play nice. "I like to attack the instrument," he says. "I'm almost like Bruce Lee when it comes to playing. Because I'm self-taught, I don't always fit into the standard forms of expression or what might be acceptable, so I kind of punch my way through."

He laughs and adds, "Whatever it takes to get my point across, I'll do it, man. If it hits you upside the head, then I'll know I did my job."

The Seattle-based singer, songwriter and guitarist goes bold in the opening seconds of his dynamite new album, *Child of the State*. Following a tense, turgid guitar riff, he sings defiantly, "I heard you called the f*cking police, 'cause we the baddest band in town" on the rollicking opening cut, "Boys from the Puget Sound." Clearly,

he knows how to make a quick impression. "I definitely want to get your attention, and sometimes that calls for a smack in the face," he says. "But I don't want to be seen as some sort of provocateur. I want to promote conversation rather than try to provoke any sort of negative emotions. But sometimes the best way to get dialog going is by being direct. Whatever works."

Child of the State is Jones' third album, but in many ways it feels like something of a coming-out party. Following two respectable indie releases (2013's *Dream* and 2017's *Audio Paint Job*) with his then blues-rock power trio, Ayron Jones and the Way, he went solo last year and signed with Big Machine/John Varvatos Records. The move to a major label is an opportunity he didn't squander, as *Child of the State* is a blistering, daring and thoroughly rewarding affair. The album's knockout first single,

"Take Me Away," an unflinching portrait of his troubled youth that blends grunge, blues and pyrotechnic art-rock guitar noise, landed Jones at the upper regions of *Billboard*'s Mainstream Rock Songs chart. Next up was "Mercy," a bruising anthem written during the peak of last year's BLM protests that featured corrosive rhythms and an epic, spiraling guitar solo.

The rest of the album lives up to the promise of its pre-release tracks. "Supercharged," "Killing Season" and "Free" roil and rage with tectonic force while Jones fires off searing bolts of feedback-driven lightning. Between furious rock beatdowns, however, he varies the pace: "Spinning Circles" is a mid-tempo, psychedelic pop gem, and on the sinuous groover "Baptized" he gets positively soulful. A standout moment comes in the form of "My Love Remains," an unapologetically tender ballad on which

Jones pledges undying passion amid enveloping guitar fury.

For Jones, who recorded the album in Seattle and Nashville with a variety of producers (most notably Eric Lilavois and Barrett Martin), *Child of the State* is the kind of album he's long aimed at. "When you're an indie artist, you hit a ceiling that you can't break until you get in with the right people," he says. "I hit that ceiling, and it was a matter of figuring out how to get in with the right people to really get that point across. Fortunately, I have those folks beside me now, and I went for it. But I've been seasoned. Doors just didn't fling open magically for me. I paid my dues and opened those doors for myself. I'm ready to fly."

By all accounts, you didn't have an easy early life; you were a foster child before you were raised by your aunt. When you discovered the guitar, did it seem like something that was going to provide you with a direction?

I can't say it provided me with a direction; rather, the guitar became an obsession, and that's what provided the direction. Even up until 2010, I was still playing in the bars and clubs in Seattle, and I didn't really think I wanted to be a recording artist at that time. I was still doing three-hour gigs here at the pub down the street. It wasn't until I started playing with this punk band, Deep Cotton, and we were opening for Janelle Monae, that I was inspired to go off and really do it. Being around Janelle and seeing her do her thing gave me the push I needed.

Janelle wanted you to play for her, but you decided to go off on your own.

Her producers wanted me to stay. They had their own punk band, and they wanted me to be part of it. It was hard to turn down, because it would have provided me an income, but I felt like if I had done that, I wouldn't have had the opportunity to get where I am today. I turned it down in order to pursue my own project.

As a self-taught guitarist, how did you put in the "10,000 hours" people always talk about?

Like I said, the guitar became an obsession. When I get into something, I want to be good at it. I want to be the ultimate. And at a young age, I sat and listened to records — Stevie Ray Vaughan, Jimi Hendrix, Albert King, all these old blues cats. I tried to emulate those sounds. There was definitely a lot of practice. But it was always my dream to get on the stage, and that's where those 10,000 hours came in. I was in the



"I can't say [the guitar] provided me with a direction; the guitar became an obsession, and that's what provided the direction"

bars and clubs, just grinding it out. That's how I really advanced as a guitar player.

One definitely hears grunge in your music. Was it hard to escape that influence growing up in Seattle?

Definitely. There's nowhere you could have gone in the Nineties without hearing grunge music. We were consumed by it; it seeped into our pores. And also, just as I started opening doors for myself, I found myself in the company with all the old grunge guys. I started working with Barrett Martin from the Screaming Trees, and he kind of taught me how to grab that Seattle sound and put it on the record. When you listen to those grunge records, you pick up so much. Using a Leslie sound on your guitar — that was a big thing.

One also hears a bit of Tom Morello in your playing; you have the same kind of derring-do spirit.

Absolutely. I grew up listening to Rage Against the Machine, and I definitely familiarized myself with Tom Morello. You listen to "Take Me Away" — it's a powerful song, and it's got grunge, but it's also got Tom Morello. It was only fitting for me to pay homage to him in that song.

You're a big Strat player. Was that always the case?

Pretty much. I play some Gibsons — some SGs, a Thunderbird and a Les Paul. They fill out the tones. But yeah, I'm a big Strat

guy. I've got a Fender American Pro and a couple of HH Strats. I used to have a main Strat, but I smashed it at a show when I was all caught up in the moment. I regretted it afterwards. [Laughs]

How did you go about matching guitar to amp to effects, figuring out your sound?

That took me years, a lot of trial and error. One big thing was when I played a show with Lukas Nelson. I jammed with him on "Little Wing," and I just couldn't match his tone. His sound was so much fuller and bolder without being distorted or overdriven. I couldn't understand it. That's when I realized he was going through a stereo amp setup, and I picked up on that. From that moment forward, I've used a stereo setup.

In the studio, I go through a Hiwatt and a Marshall JCM800. Live, I use a Dr. Z Maz 38 Sr. and a Fender Hot Rod Deluxe. It took me a while to land on those two setups. As for effects, I use a Boss DS-1 distortion and a TS9 Tube Screamer, and there's an [FX Engineering] Moab Boost pedal and a Boss PS-6 Harmonist. I also use a tape echo and a wah. I forget which wah it is.

There's a lot of tension in the riffs to songs like "Take Me Away," "Free," "Killing Season" and "Mercy." Do you notice that?

Definitely. I like it to sound unsettling. Music should have very specific dynamics — that's how you create drama. Growing up in Seattle, there was Nirvana and Mudhoney, and they had that soft/loud thing with real breakout choruses. They had this tension and release. I picked up on that with riffs and arrangements. It's the set-up and the pay-off.

You also like a lot of feedback and string scratches, things some guitarists try to remove from their sound.

For sure. I like it raw and tough. I get into that live, but I also like to bring that energy to the studio. Feedback is natural. Scratching your strings is natural. It's what happens when you're playing, so why not use it?

Are your solos improvised? "Killing Season" has a pretty epic rock-star solo, but there's a randomness to the way you roll the notes out.

They're super-improvised. I play them a million different ways. Typically, I don't write solos out. I just throw stuff against the wall and see what sticks. It doesn't have to be a crazy, "out there" solo; it just has to have a vibe. That's the way I feel about music in general: If you can't feel a vibe, it's just not worth it.

New Music, Anyone?

THIS MONTH: THE RETURN OF YNGWIE MALMSTEEN AND THE ARRIVAL OF CARDINAL BLACK, PLUS CHOICE CUTS FROM IDA MAE, MARC RIBLER AND MORE

By Amit Sharma



Yngwie Malmsteen performs in 2018 [left]; Ida Mae's Chris Turpin and Stephanie Jean

Yngwie Malmsteen "Wolves at the Door"

▲ This first offering from *Parabellum* is a thunderous display of fingerboard acrobatics and eye-watering musicianship that encapsulates everything we love about Yngwie. On 2019's *Blue Lightning*, he took cues from less-extreme avenues of noise. This time, he's channeling the metallic aggression of his early years, rounded off with the neoclassical twists and turns that cemented his stature as the king of baroque 'n' roll. Yngwie has described the new music as "more extreme" than what he's recorded in the past and has likened its intensity to 1986's *Trilogy*. If you need a fix of sweep-picked arpeggios, blistering harmonic minor runs and Paganini-inspired etudes, look no further.

Cardinal Black "Tell Me How It Feels"

▲ It's no wonder Slash and Adrian Smith have sung Chris Buck's praises in recent years. The Welsh guitarist has established himself as one of the most tasteful and respected blues players in a new age of pentatonic power. On this debut track from his latest project, Cardinal Black, which sees him reunited with friends he played with a decade ago, he's coaxing some truly mesmerizing tones out of his Yamaha Revstar 502, armed with B major pentatonic ideas and bucket loads of feel. As we've grown to expect, there's a poetic sense of lyricism to Buck's phrasing that — even in his most minimalist moments — demonstrates a talent most rare indeed.

Marc Ribler "Shattered"

▲ Having worked closely with Steven Van Zandt over the years, as well as performing with legends like Paul McCartney, Carole King, Bruce Springsteen and Elvis Costello, Marc Ribler's credentials are as impressive as they come. This single from his new solo album, *The Whole World Awaits You*, to be released on Little Steven's Wicked Cool label, features some perfectly placed George Harrison-esque slide parts in A major — weaving in between the lead vocals before the hook-laden solo. Much like Harrison's slide work, it's very much the right parts at the right time. Pick up your Pyrex and head to GW's YouTube channel for an exclusive play-through and lesson.

Ida Mae "Click Click Domino"

▲ The Nashville-based British husband-and-wife duo have enlisted the talents of 25-year-old South Carolina blues ace Marcus King in the past — and with spectacular results. So it's no surprise that this title track from their upcoming sophomore album, once again with King on board, has a sweet, seductive and psychedelic pull to it — and, of course, no shortage of fuzz. After some Fleetwood Mac-inspired verses and Led Zeppelin-esque riffing, there's an incredibly spirited guitar duel between Chris Turpin and King, who recently described the couple as "a powerhouse band" with the raw, intense and "delightfully British rock sound" he had grown hearing.

Nome Sane? "Cringesome"

▲ Guitarist/composer Teddy Kumpel (Joe Jackson, Rickie Lee Jones) leads this trio on a far-reaching excursion through the 12 diverse tracks on *Time Will Shine*. Kumpel's credo — "I strive for uniqueness that straddles melodic beauty and funky experimentation" — is front and center on tracks such as "Cringesome," which pivots between meters of 5/4, 9/8, and 7/4 with the effortlessness and precision of Robert Fripp and Bill Bruford, while combining the sophistication of the Mahavishnu Orchestra with Tony Williams Lifetime-like grease. The spontaneity at the heart of this record offers a lot for fans of rock, funk, fusion and musical fearlessness. — Andy Aledort

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EVIL AND DIVINE

THE STORY OF AN UNLIKELY
PAIRING — L.A. GUNS' **TRACII
GUNS** AND STRYPER'S **MICHAEL
SWEET** — AND THEIR DOOMY
NEW SIDE-PROJECT, **SUNBOMB**

BY BRAD ANGLE

D YOU GUYS BOTH AGREE WE SHOULD HAVE NAMED the band Guns N' Moses?"

Stryper's Michael Sweet is asking this question, straight-faced, to *Guitar World* over Zoom. But the singer-guitarist isn't referring to his long-running Christian metal crew. He's talking about Sunbomb — the new side-project from L.A. Guns' mainman Tracii Guns. Before we can parse Sweet's deadpan delivery, Guns, who's also on the call, bursts into laughter: "I agree with that!"

Jokes aside, the question does highlight a seeming paradox surrounding Sunbomb: How in the world did a nice guy like Sweet find himself singing over Guns' heavier-than-ever exploration of black-metal-tinged doom and classic heavy metal?





Sunbamb's
Michael Sweet [*left*]
and Tracii Guns



The Guns/Sweet pairing makes a bit more sense when you learn how much the two musicians have in common. They both grew up in SoCal during the heyday of Seventies hard rock. Each guitarist was deeply influenced by the New Wave of British Heavy Metal as well as six-string greats like Eddie Van Halen, Michael Schenker and Randy Rhoads. L.A. Guns and Stryper rose to international fame out of the raucous Eighties Sunset Strip scene, and both outfits are still going strong today. The guys also shared a guitar tech — who was the matchmaker that led to their relatively recent friendship. They even tried to get an L.A. Guns/Stryper tour off the ground, but “it was very difficult for promoters to swallow,” Guns says.

The music for *Sunbomb* first started to take shape a few years ago. Guns had been working on songs initially intended for a solo outing for his label, Frontiers Records. He sent one of the unfinished tunes to his new friend Sweet to get his thoughts. “He dug it,” Guns recalls. “So I asked if he wanted to sing on it. That was the very innocent beginning of us working together.”

That track — a ripping cut called “Life” that features Guns unleashing a swarm of black-metal-style tremolo picking — kicked off a wicked collaboration that ultimately resulted in *Sunbomb*’s full-length debut, *Evil and Divine*. Besides the Nineties Norwegian extremity of “Life,” the hard-charging 11-song album unfolds like a love letter to the favorite acts of Guns’ youth: from Sabbathian doom (“Take Me Away,” “Better End”) and Led Zeppelin blues-meets-crossover thrash (“Born to Win”) to Randy Rhoads-esque dynamics (“No Tomorrows”) and beyond.

Sweet proves a capable accomplice throughout *Evil and Divine*,



[[
[AN L.A. GUNS/
STRYPER
TOUR]
WAS VERY
DIFFICULT FOR
PROMOTERS
TO SWALLOW”
—TRACII GUNS

which also features performances by drummer Adam Hamilton and bassist Mitch Davis (with a guest shot by L.A. Guns’ bassist Johnny Martin on “They Fought”). Guns handled all guitar duties, allowing Sweet to solely focus on vocals and channel some of his favorite frontmen, including Ronnie James Dio and Rob Halford. “I sound nothing like them,” Sweet qualifies, “but I tried to draw a little bit more from them on this album.”

“Putting the music together is one thing, but getting vocal tracks from Michael... I was losing my mind!” exclaims Guns. “I was telling my wife, ‘Come here and listen to this!’ To me *Sunbomb* is already a 100-percent success... I’m getting better as I’m getting older! I’m just telling myself that right now in front of you all...” [Laughs]

Tracii, what inspired you to start *Sunbomb*, and what does it allow you to express that you can’t in L.A. Guns?

TRACII GUNS: I never wanted to make a boring instrumental record. I like songs, and I like impact. I like stuff that’s either really sad or brutally in your face. I’m able to do that in L.A. Guns to a point... It can’t get any heavier than Ozzy Osbourne. But I’m really into that whole New Wave of British Heavy Metal... So I just started writing this stuff. And when I got married, my wife, who’s Danish, listens to black metal... I was like, “Damn, those riffs... I get it! This is good, this is like Randy Rhoads times 10.” [Laughs] Modal guitar parts within metal, which is very rare... Michael and I had recently met. We had known each other a little over a year at this point. We just really wanted to do something together, and this was the outlet.

Michael, were you also a big New Wave of British Heavy Metal fan growing up?

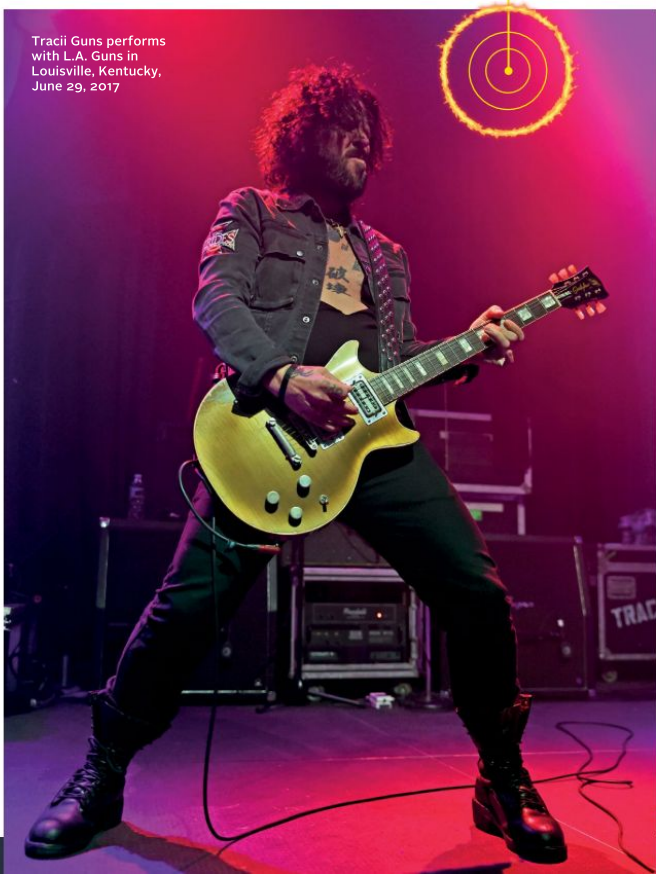
MICHAEL SWEET: Oh yeah... When I first heard Judas Priest I was a sophomore in high school and my sister was driving me to school... I heard *Unleashed in the East*. “Diamonds and Rust” blew me away... That changed everything for me. I started looking into bands like Maiden... then Dio and Ozzy Osbourne and Randy, and it blossomed from there.

GUNS: And Def Leppard, right? That early stuff...

SWEET: Oh yeah, Def Leppard. We covered those songs, “Wasted.” I dug them when they went more pop and radio friendly too.

Michael, do you remember Tracii’s pitch? Were you immediately down, or did you have reservations about tackling a “doom” record?

Tracii Guns performs with L.A. Guns in Louisville, Kentucky, June 29, 2017



SWEET: I remember it very vividly. I was in Michaels [craft store] with my wife Lisa, and I get this beep on my phone and I open it up. I'm sitting there in Michaels listening to the song on my phone. [Laughs] Everyone uses the words "dark" and "doom" and all that, but really it was different for Tracii and for me. The combination of us, together, doing something different really made for a unique album in a cool, fresh way. I'm really proud to be a part of it.

Tracii, let's talk about recording. Did COVID impact how the album was created?

GUNS: I had recorded all the guitars in 2018, 2019. Then Adam, who played drums, he got those things straight away. I recorded everything on my apartment floor... with a HeadRush. I'd never recorded anything like that.

SWEET: That's awesome. God bless the technology we have to get great guitar tones like that. As far as how I do vocals, I've got a great chain here. I've done like 14 albums at my house; I enjoy doing it that way. I can take my time and I've got a Neumann and an Avalon and everything sounds clean and it works.

Tracii, you unveiled a new Kramer Gunstar Voyager at NAMM. Did that make it onto the record?

GUNS: No it didn't. I didn't get the prototype until about eight months after I finished all the guitar tracks... I played one guitar on the whole album, my Rick Nielsen 1959 Les Paul... with the HeadRush [and] the preset that I made specifically for the album. No wah or anything. It's direct into the interface. I did record into Logic. I didn't record to Pro Tools on this one, because I had to take advantage of the drummer track in Logic to really put those tempos or time changes together.

Michael, what's your main ax these days?

SWEET: I've got the Washburn Michael Sweet [Parallaxe] models. I'm no longer with Washburn but they still produce them... I just did a deal with a company called Sully Guitars... He made me a signature that's really cool. It's called the Revolution; it's basically like a King V and I'm really digging it. That's my main guitar, for Stryper anyway.

Tracii, "Life" features some ripping black-metal-style picking in the verses. Did it take long to build up your stamina?

GUNS: I've been double picking since I was 10. It wasn't so much about working up to it to record the song, but the thought of playing it live scares me to death. [Laughs]

What are some black-metal bands that influenced you?

GUNS: The early Nineties stuff is pretty trashy, which is appealing to me in one way. I can apply that style more to L.A. Guns, just noisy and raucous. But I really like Satyricon's live album [Live at the Opera]. Those tones are very smooth. And [drummer] Frost hits so light, but it sounds so powerful. It's like a swarm of mosquitos... And Marduk, too, is really cool, and Gorgoroth with Gaahl... "Life" is just like an L.A. Guns song, "Speed," but you can't really tell. It has the same "Diary of a Madman" finger pattern.

Michael, black metal is often anti-Christian. Are you able to appreciate the musical aspects despite the lyrical content?

SWEET: I appreciate the music for the music. Of my favorite bands, probably not one of them is a Christian band, per se. If a band is singing about the devil or Satan in a real way, but I like the riff, I can separate that. I'm pretty sure when people think black metal, Michael Sweet does not come up on the radar... [Laughs] I can safely say that. But I didn't try to be "mister black metal" with the vocals. I just did my thing.



Stryper's Michael Sweet on stage — also in Louisville — November 6, 2016



W
I'M PRETTY SURE WHEN PEOPLE THINK BLACK METAL, MICHAEL SWEET DOES NOT COME UP ON THE RADAR ... [LAUGHS] I CAN SAFELY SAY THAT"
—MICHAEL SWEET

"Take Me Away" taps into a different doomy Sabbath-style darkness...

GUNS: "Take Me Away" is a direct structure theft from the song "Black Sabbath." I never hide where I get ideas from... I came up with a riff that has movement... with an early Eighties guitar sound. It's fatter, bigger and... it'll change your mood in five seconds. The arrangement's the same, but I think "Black Sabbath" is in the key of G and this is the key of as low as my guitar would go. [Laughs]


Tracii, Sunbomb explore a lot of classic metal elements on Evil and Divine. Is there one song for you that sums up the vision for the project?

GUNS: That's so hard. To me it's like one long song with tempo changes and dynamics. Some things are brutally fast... "Life" has that [black metal] style of picking in the verse. It only happens once on the album, yet it fits... Then we have a blues song, "Born to Win," that sounds kinda like [Led Zeppelin's] "How Many More Times."

SWEET: Oh yeah, it's got a little bit of a Zeppelin vibe to it.

GUNS: It's a blues progression. But I played it on a 12-string with an octave below under it and then the chorus comes in — I don't even think it's half time, it's like quarter time. It's like, Woah, the engines just stopped on the plane! [Laughs] That's what I was really trying to go for on the record as far as dynamics. Somehow it all fits. I think people that really enjoy the heavier side of Dio, Priest, Sabbath, Ian Gillan Sabbath, Deep Purple, early Maiden, early Leppard... if they don't like this album, they're not doom fans. [Laughs] **GW**





AND THE CRADLE WILL ROCK...

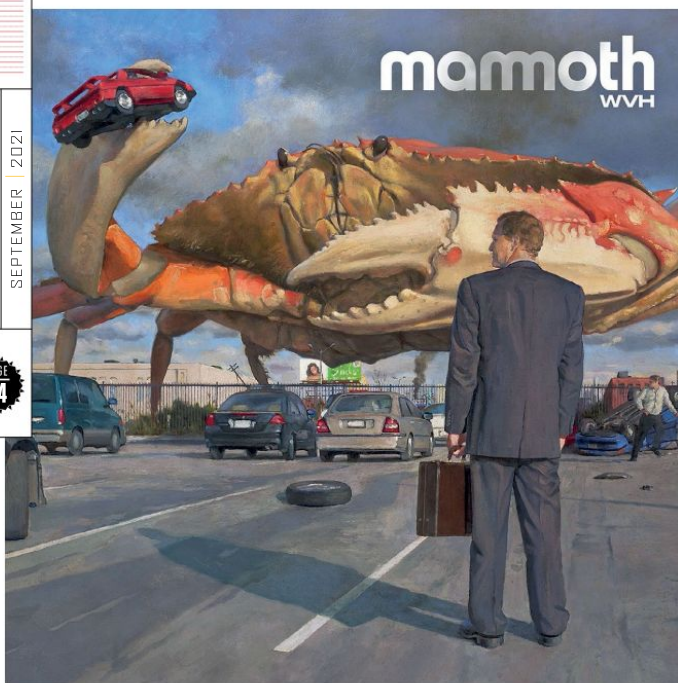
His father was one of the greatest guitarists who ever lived, and now **WOLF GANG VAN HALEN** is carrying that famous name forward. In a revealing interview, he discusses the creation of his new album, **MAMMOTH WVH**, on which he played all the instruments, including Eddie's iconic Frankenstein. He recalls what he learned as a boy from the best player on the planet — and the fun they had performing together in **Van Halen**

BY JONNY SCARAMANGA | PHOTOS BY BRYAN BEASLEY

WVH GW

SEPTEMBER 2021

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THE BUZZ FOR WOLFGANG

Van Halen's solo debut began in 2015 when Eddie Van Halen told *Guitar World*, "It's like AC/DC meets Van Halen meets aggressive pop... It's so powerful that I'm jealous." The project had to wait, as Wolf fulfilled his commitments as bassist in Van Halen and Tremonti, as well as drummer for Sevendust's Clint Lowery.

But following the devastating loss of Eddie on October 6, 2020, Wolf released the tribute single "Distance." A moving video featuring childhood footage of Wolfgang with Eddie quickly racked up 4 million views, and the song debuted at Number 1 on the *Billboard* Rock chart.

With the album completed, Wolf has told Twitter, "It's important I forge my own path," but that doesn't mean distancing himself from his father. His band name and album title, Mammoth WVH, is a nod to Van Halen's original moniker, and album opener "Mr. Ed" features a tapping lick to make any EVH fan grin. But on the preview singles, Wolf shows his own identity, whether it's the bruising slow groove of "You're to Blame" or the stomping shuffle on "Don't Back Down."

Speaking to us from his home in California, Wolf explains how he put the album together and reflects on how his father's influence has shaped him as a musician.

How do you feel about all the reaction there's

been to Mammoth WVH so far?

We've got four songs out and people are really stoked about it. I really didn't see it winning this many people over so soon, or at all, really. I just made the record for me. For it to resonate with a bunch of people has been really awesome.

It must be so hard performing "Distance" on TV when it's such an emotional tribute to your Dad.

Yeah, performing it is a whole different thing. That was very difficult. In terms of releasing it, it just seemed like the right thing to do. I'd been working on my music for so long, and with somebody as important as that in my life not being around anymore, it just seemed right. It certainly wasn't the first song I was planning on releasing. It's a bit to the left of the core sound of the album, but I think it fits still. It seemed the right thing to get that out there as a tribute for Pop and have it all go to his favorite [music education] charity, Mr. Holland's Opus. There

was no ill intent behind it, that's for sure. I know there are some people who are like, "He's just using this," but I love my dad and I just wanted to show everybody. A bunch of Van Halen fans were like, "This was the closure I needed." You can relate the song to any type of loss anyone has ever experienced, so the comments on the video are beautiful and heartbreaking, like, "I just lost my dad and I heard the song on the radio and it really touched me." I didn't expect it to resonate with so many people.

The album has quite a few Easter eggs for fans. Is the ending to "Don't Back Down" a quote from Van Halen's "So This Is Love"?

Yeah, except Dad does the little kink with the pick on the strings, and I do a little phaser pick slide. That's definitely the vibe I was going for. I'm surprised at how quickly people caught that. It's the same thing with the back cover of the album, people were like, "Oh my god, it's arranged like the first Van Halen album!" I didn't think people would notice that the second they saw it. They're kind of winks and nods. There's nothing bigger behind it.

You're not hiding from the Van Halen connection.

I'm just not milking off the legacy. I'm sure that's up for debate for some people that hate me, but I'm being myself. I'm not sitting there doing covers of "Panama" and going, "If you want Van Halen, come to me!" If you want Van Halen, go over there.

How do you deal with the haters?

It's an up and down thing. Sometimes it's too much, and sometimes you're ready to take it on the chin and tell them to f*ck off. You kind of go through ups and downs because it's always a constant thing. Sometimes you just need to take a little break and ignore it for a while, but every now and then and some asshole lobs you a really big softball that you could just f*ckin' knock out of the park, and it's really fun.

I was surprised to hear you tapping straight out of the gate on "Mr. Ed."

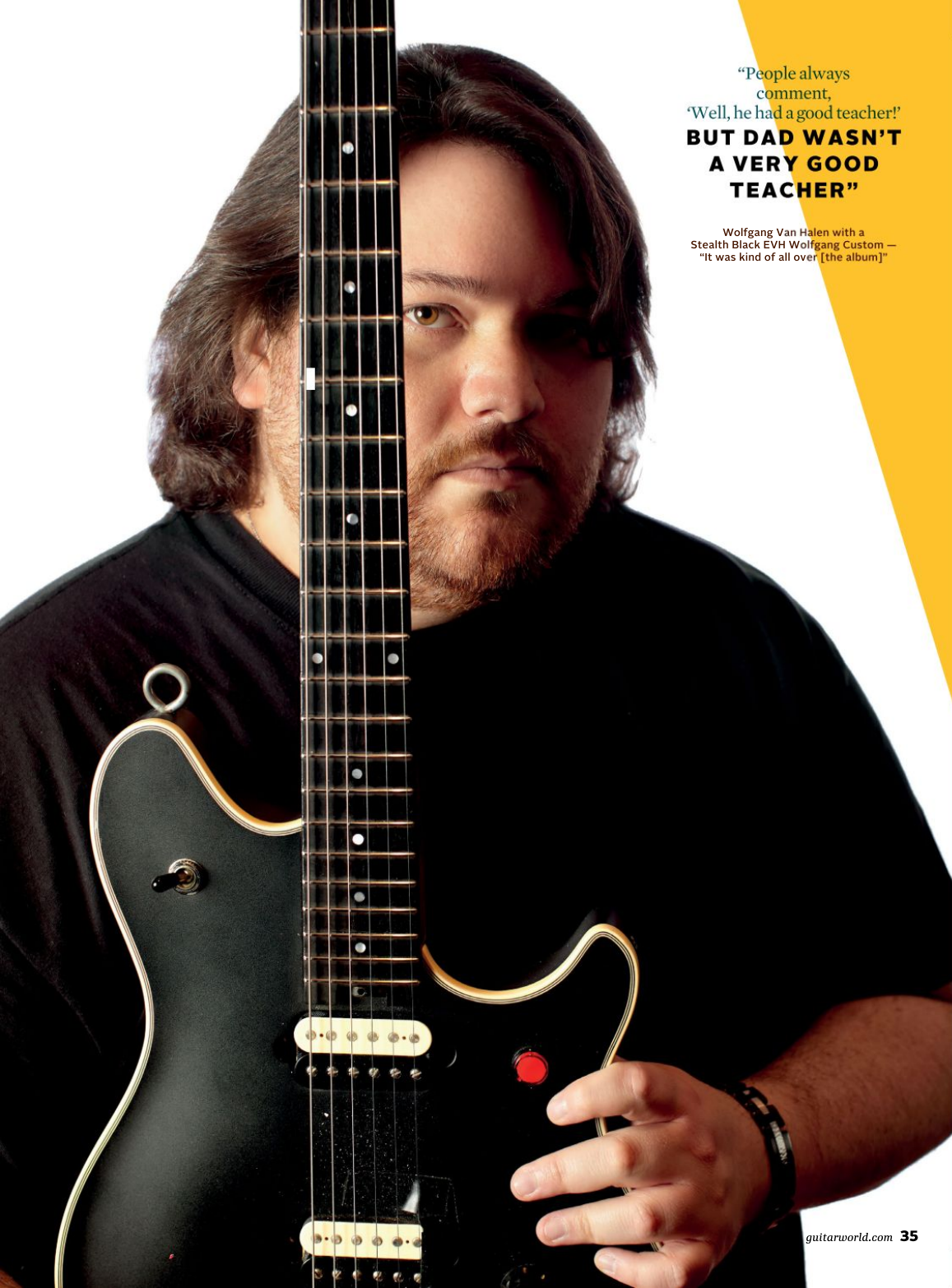
That's actually why I called it "Mr. Ed." That was the demo title because at the beginning of the riff I do a little harmonic tap. Then I just liked that name so much that I kept it.

The lyrics don't sound like they're about him.

That's the one mistake, I think people are going to be like, "Is this about his dad?" Lyrically, it has nothing to do with that.

There's another standout solo in "You're to Blame."

I think that's a really good kind of core sound of the album. I never wanted to plaster the whole album with solos. It was only if it feels right for certain songs, and that song just



“People always
comment,
‘Well, he had a good teacher!’
**BUT DAD WASN’T
A VERY GOOD
TEACHER”**

Wolfgang Van Halen with a
Stealth Black EVH Wolfgang Custom —
“It was kind of all over [the album]”

Wolfgang Van Halen:
"I'm not sitting there
doing covers of 'Pan-
ama' and going, 'If you
want Van Halen, come
to me!' If you want Van
Halen, go over there"



seemed to really fit. I just kind of went for it.

There's a video online where Paul Gilbert says, "world-class vibrato, just like your dad." On this album your vibrato is nothing like Eddie's. What were your influences there?

Nothing in particular. I kind of just do it. I don't really have anything in mind while I'm doing it. I'm sure there's plenty of things that influenced me into doing it, but nothing actively in my mind. I never sat there and went, "I'm not going to sound like Van Halen." I'm going to make music I want to hear.

Where was the album recorded?

Some vocals were recorded here [Wolfs home studio]. I recorded the vocals for "Dis-

tance" and "Resolve" in this room, but most of it was at [Van Halen's studio] 5150. We tracked almost everything to tape so it just sounds extra crispy. I think Elvis [producer Michael "Elvis" Baskette] did a phenomenal job mixing it.

What were the main guitars you played on the album? There's a Fender Starcaster in the "Don't Back Down" video.

Yeah, I never tracked with a Starcaster, I just thought it just would be fun to have. I recorded a lot with the Gibson ES-335 that I play in the video. I have a black [EVH] Wolfgang Custom that was kind of all over it. It was such a free-for-all, really, that it's kind of hard to remember everything, but mostly it was that 335 and the black Wolfgang.

Did you play any of your dad's gear?

Yeah, a handful of it. I played the original Frankenstein on the solo on "Mammoth" and on "Feel."

What was that like?

You feel the history. It's kind of terrifying holding it, just because arguably it is the most famous guitar in musical history. It's definitely quite the thing to hold it. When we were pulling it out of its safe, Dad picked it up and he was just noodling with it for a second. He's like, "Yeah, feels about the same," and he tossed it onto the couch. Everyone just gasped when he did that. To Dad it's just a little piece of junk he built himself, but to us it's the most famous thing in the world.

What amps did you use?

That was probably the one area that we made a collective effort to not replicate Pop. We did use a bunch of 5150s mostly, but there were also Marshalls — a red early Seventies 100-watt Superlead and a '72 Superlead metal-panel 1959 model. All the Marshall heads were modified with extra gain stages. We used a lot of cabinet variations, with Celestion G12H-30s, G12M-25s and G12-EVHs just to contrast the sound.

How about pedals?

If we ever used a pedal it was for an overdrive or we plugged in for a certain moment. On "Don't Back Down" we did use a Foxx Tone Machine fuzz, but I can't think of any others.

What about the famous Plexi amp — a 100-watt Marshall 1959 model — that your dad used on the classic Van Halen albums? Do you know where it is now?

Yeah. I'm not gonna tell people where it is, but it's in our hands and it's being kept safe.

I'd heard it was damaged.

I'm sure it was at some point. Dad definitely fixed it up over the years, but he kind of just evolved past the sound. When we were on the 2012 tour, [Pearl Jam's] Mike McCready and Eddie Vedder came backstage. Mike was talking to Dad. He said, "Oh man, the first Van Halen album sounded so good." My Dad growls, "It sounded like sh*t!" Mike was just like, "Oh, okay. Well... I liked it."

There are entire guitar forums dedicated to reproducing that sound. If they heard that, they'd be crushed!

I think Dad would rather have people not try and sound like him but sound like themselves. You know, tastes change over time. Obviously he was super happy with all the 5150s as he kept building on them.

You played all the instruments on the album.

How did that affect your perspective on the guitar?

I think it was just kind of a collective process between Elvis and me, and Matt Bruck as a liaison for the amps. It was always a conversation of, like, what would be good for the song. It was never some static thing we were just kind of happy with. We were always chasing that tone.

What are your favorite guitar parts?

I used a talk box on the solo for "You'll Be the One." When we were tracking all the guitar solos, Elvis was like, "I got a talk box, you want to fit it somewhere?" It was fun to do but it was really tough because my nose kept exhaling too much so you couldn't really hear it. I had to tape my nose just for the tracking of it.

You've tweeted that "Think It Over" is one of your favorite songs.

It's also Dad's favorite. It's definitely one of the poppier songs on the album. I thought it was important to show where the sound could go. My dad always said something I loved. He always called the solo my George Harrison solo: nothing flashy but perfect for the melody supporting the song.

At what age did you start playing guitar?

I've always been a drummer first, but [guitar] wasn't until I was about 12 because I wanted to play [Van Halen instrumental] "316" for my sixth-grade talent show. That was the very first thing I learned, and then Dad taught me how to do power chords. I just kind of took it from there. People always comment, "Well, he had a good teacher!" But Dad wasn't a very good teacher.

Did you have any other guitar teachers?

No, he just showed me how to do power chords and I learned from listening to whatever I like and maybe, you know, guitar tabs here and there, just kind of figuring out how to play. That's why I feel more like a stronger rhythm player than a lead player. I mean, I can play lead, but I'm more comfortable in the rhythm space. Also I really don't want to try and be Dad. That's not me. I'll be the dude playing everything else, but not the shreddy guy. Sure there's tapping and stuff like "Mr. Ed," but it's because the song called for it.

What were your influences for this record?

Van Halen always will be a part of it because I can't really shake that. It's just in my blood. But I love everything from AC/DC to Foo Fighters to Nine Inch Nails and Tool. One of my biggest influences is Jimmy Eat World. I think you can really hear that in "Think It Over." Maybe throw in some Alice In Chains and Queens of the Stone Age and all those bands kind of represent what compelled me. I think you can really hear the Alice In Chains influence on "The Big Picture," on the bridge with the harmonies. I was proud of that.

What was it like learning the guitar in a house with the best guitarist on the planet?

He's Dad. He's not Eddie Van Halen first. I was learning whatever and he was there to cheer me on. He was happy to see the process. It's not like I was doing it to appease him or because I felt like I should be doing it because of my name. It's because I genuinely wanted to involve myself in music, and I think that's all he wanted. He never forced me. He was happy to see the honest obsession rise on its own.

You've mentioned it being intimidating having Eddie Van Halen as a dad when it came to learning the guitar. How conscious were you of that?

Growing up, not at all. Looking back on it now, obviously [it is intimidating]. People are always going to hold me to something that's completely out of my control. I see Van Halen fans say, "The kid's 30 now, and at his age his dad was up to *Fair Warning*!" I think it's really unfair to hold me at the same level as my dad.

It was cool to hear a shuffle on "Don't Back Down," because Van Halen were always a rock band that could swing.

I love that you say that. If you look at some of the comments on the video, they're like, "This is just a ripoff of this or that song!" It's not even in the same key. You're misinterpreting it sounding like another song just because it's a shuffle. The demo title for "Don't Back Down" was "Sabbath." It was very Sabbath-y, and then my engineer misread it so we ended up calling it "Salt Bath" for a while!

Did your uncle Alex Van Halen [Van Halen drummer] teach you anything about groove and playing behind the beat, or was it all osmosis?

There's a picture somewhere of me at 3 or 4 years old just banging on his kit. Al's sticks are big anyway, but in the hands of a 3-year-old they look like two feet long. It was just osmosis. We played together for a long time. Dad, Al and I rehearsed at the studio so much, at a certain point it's like the 10,000-hour rule.

Did you get any tips from your dad about how to write songs?

Not really; it was a thing that just happened. I wrote what I wanted to hear, you know? With Dad, I guess it's another osmosis thing, just being around it, you see how it goes and you're like, I want to do some things this way and some things a different way.

You must have picked some stuff up when you were the bassist on the last Van Halen album, *A Different Kind of Truth*.

For sure. Dad wrote music very differently later in his life. I think some people weren't a fan of that. Take *Van Halen III*, for example; Dad's melodic ideas changed over the years. I don't think that's generally a bad thing. I think it's great when artists expand and change, but it was important to kind of go back and look at what made the classic stuff sound the way it

did. That's why I thought it was a good idea to check out some of the older demos [recorded for *A Different Kind of Truth*]. I don't think there's a shelf life on ideas. I thought that was a good way of bringing in that classic flavor into it again, and there was definitely some newer stuff on there too.

When the first reunion tour with David Lee Roth happened, fans were excited about the set list because there were some deep cuts.

Yeah, one thing I did every tour was the setlist. I was happiest with the 2015 tour because we really got to dig in. We played "Dirty Movies," "In a Simple Rhyme." We played "Women in Love" and "Drop Dead Legs." It's like, "F*ck yeah! I'm so stoked to have played that!" It was really fun to go deep in the vaults and play all those. That was definitely me pushing everyone. We opened with "Light Up the Sky" on that tour, too. That was fun.

It seems you're quite a Van Halen fan, as well as a family member.

Oh, for sure. Before I was in the band I'd listen to it all the time. Now it's kind of... It's a little difficult for me to listen right now, but yeah, I was a fan of it all first. I think going into it I really knew what the fans wanted to hear, so I did my best to be like, "Come on, guys, let's mix it up!"

How did you discover all that stuff? Did your parents play it to you?

I remember when they were recording stuff up at the studio. When they were recording "Me Wise Magic" [a brand-new track with David Lee Roth, featured on the 1996 collection *Best Of Volume I*]. I remember thinking that was a f*ckin' awesome song. Probably the album I was closest to growing up was *Balance* [1995] because it happened while I was alive, so I still hold that album very close. Diving deep into it, as time went on it was just fun to go through my dad's history and everything that he did. There's actually some clips in the "Distance" video where my dad and I are sitting at the piano together. It was from a larger 15-minute video I found of him teaching me how to play "Why Can't This Be Love." It's a really special video.

There's a video online of you playing "Eruption." Did you figure that out by sitting there with the record like millions of other guitarists?

Not really. I got to watch Dad play it every time we were rehearsing, so it was just like, "Oh, so it's that." I figured out some of it, and Dad was like, "No, you gotta do it that way!" Oh, OK! So I got little pointers here and there, but it's not like how everybody imagines it: "OK, Wolf, you're 16. Time to learn to play 'Eruption'!" It's never something I would plan on playing on stage. My dad already did it — why would I do that? There are plenty of other people who can do it too. I want to be me. **GW**

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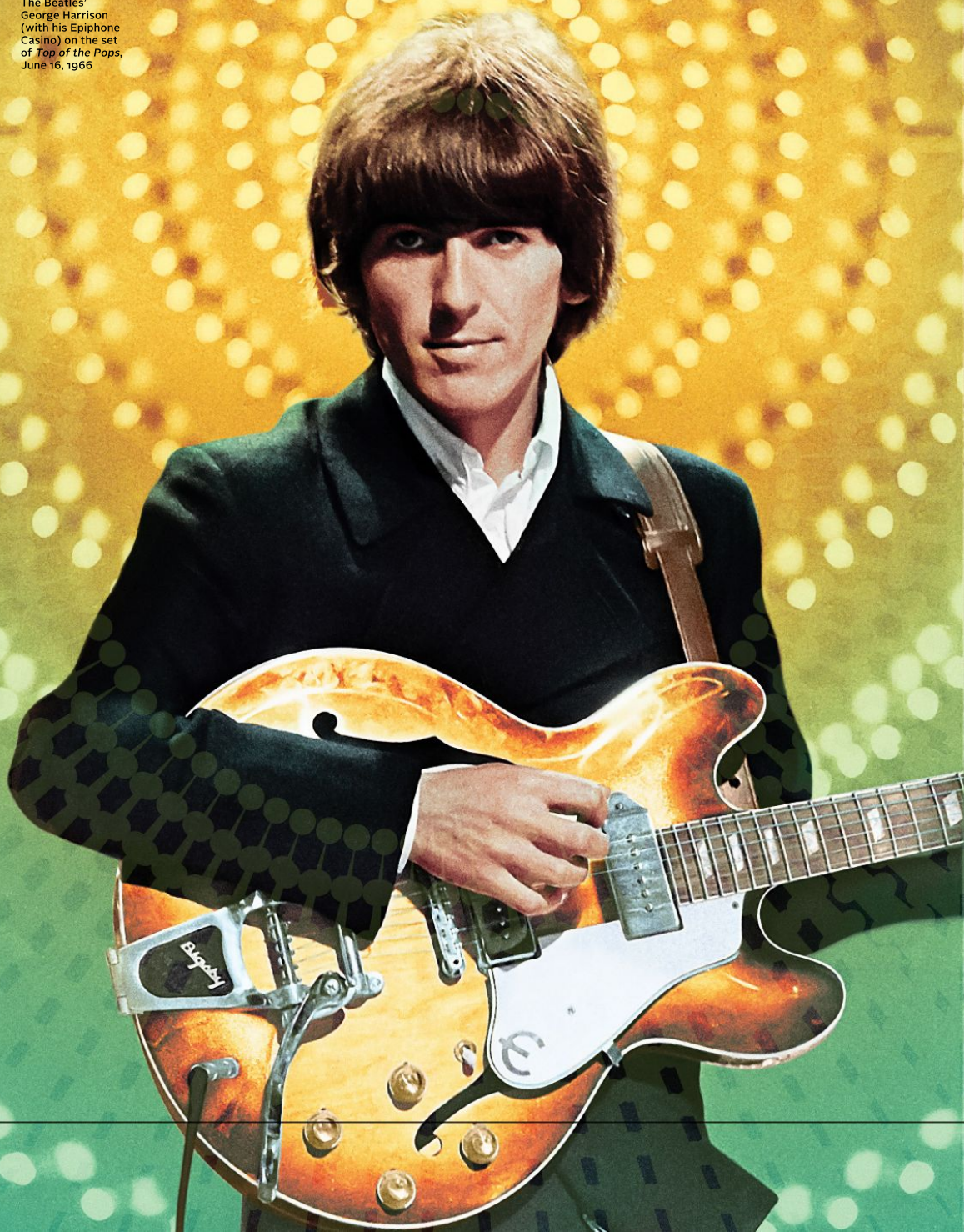
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The Beatles'
George Harrison
(with his Epiphone
Casino) on the set
of *Top of the Pops*,
June 16, 1966



GEORGE'S GREATEST
GUITAR MOMENTS

—WITH—
THE
BEATLES



George Harrison

IT'S ALL TOO MUCH

ON THE 20TH ANNIVERSARY OF GEORGE HARRISON'S
PASSING, *GUITAR WORLD* CELEBRATES HIS
GREATEST BEATLES-ERA GUITAR TRACKS
— AS CHOSEN BY THE WORLD'S GREATEST GUITARISTS

IN HONOR OF THE 20TH ANNIVERSARY OF GEORGE HARRISON'S PASSING ON
November 29, 2001, we wanted to present a guide to his greatest studio guitar moments with the Beatles. However, instead of simply listing our own choices or putting it to a vote on GuitarWorld.com, we went a completely different route: We asked a slew of respected professional guitarists (and other artists) to pick their favorites and, more importantly, to back up their choices. Fortunately, word got out about “the George project,” and that original slew grew and grew, even including musicians with very real connections to Harrison, including Robben Ford (who was in Harrison’s 1974 touring band), Steve Lukather, Bernie Marsden, Mike Campbell and Nita Strauss’ father — James Strauss, who with his band, Jiva, was signed to Harrison’s Dark Horse Records in the mid Seventies. And, in the end, it turned out to be a fitting tribute to someone who inspired millions of people around the world to play guitar. The songs aren’t presented in any particular order, but let’s just say the entries with the most quotes beneath the song titles were the clear favorites. Special thanks to **Amit Sharma**, **Andy Aledort**, **Richard Bienstock**, **Joe Bosso**, **Jim Beaugez** and **Alan Paul**. — *Damian Fanelli*

✿ *Guitar World Staff* ✿ *Photo Treatment by Magictorch*





[from left] John
Junkin, George
Harrison (with
his Rickenbacker
360/12), Paul
McCartney (Höfner
500/1), John Len-
non (Rickenbacker
325), Richard Les-
ter and Ringo Starr
during the filming
of *A Hard Day's
Night* in 1964





HELP!

Lennon/McCartney | *Help!* (1965)

ANDY SUMMERS (POLICE): "Early on, I think youthful players were intrigued by George's playing on 'Help!' I remember hearing those descending phrases and thinking, 'Hmm, that's pretty cool. Where did he get that from?' He did the same sort of thing in 'Here Comes the Sun.' He had a really beautiful style, especially on those kinds of lines."

BABY'S IN BLACK

Lennon/McCartney | *Beatles for Sale* (1964)

PAUL GILBERT: "'Baby's in Black' has plenty of loud Everly Brothers-style vocals from John and Paul, so it took me a while to notice the details of George's guitar playing. But when I focused on the lead guitar, there were great discoveries to be made! Primarily... whammy bar, and lots of it! The last breakdown verse is especially cool, as George follows the chord changes with single-string rhythmic whammy bar dips. The guitar theme that begins the song and repeats throughout has a nice whammy dip ending as well. As is so often the case with Beatle-y things, the creativity lies not in athletic feats, but in supporting the song with memorable hooks, melodies and tones. George's tone is punchy, clean and very country/western. It makes me wish that I had both a cowboy hat and a Fender amp. Actually, I have both of those. Maybe it's the Gretsch I need. Or at least a Bigsby on my Ibanez! Let's get back to the playing: The main guitar solo doesn't leave George much time for licks, as it's only one chorus long. But he manages to hit all the chord changes (which whip by faster than most rock players can handle), with a style that swaggers and stumbles at the same time. And don't forget the well-timed whammy bar dip that makes a smooth transition back into Phil and Don... I mean John and Paul. George's country/western style remains intimidating to me, as I have no experience with it, and playing with a clean tone often feels like I've lost my shred superpowers. Still I remember playing 'Baby's in Black' for fun with my cover band, the Electric Fence, in the mid Nineties. I didn't have a whammy on my guitar, so I got the job done by bending the neck, as I had seen Pat Travers do. Now go and listen to him... George, that is!"

FREE AS A BIRD

Lennon/McCartney/Harrison/Starkey
| *Anthology I* (1994)

TOMMY EMMANUEL: “George learned early in his life to invent the right parts for a song and stick to it. He chiseled and honed, he selected the right guitar for the track and he put his love, knowledge and disciplined fire into every song. Funny, though, I think my favorite George parts and solos are on the two songs that were recorded with Jeff Lynne, ‘Free As a Bird’ and ‘Real Love.’ John Lennon wrote the bulk of these classic songs, and Paul, George and Ringo finished them off in typical Beatles style. So musical, so heartfelt and so strong! George’s beautiful Strat parts are tasty, powerful and exactly what the tracks cry out for.”

ERIC JOHNSON: “The slide work he did on the latter-day Beatles song ‘Free As a Bird’ was beautiful... George shows us that it’s about the emotion and not the commotion of the guitar playing.”

DANIEL CAVANAGH (ANATHEMA): “There’s a part where George sings the lines and immediately goes into this incredible overdriven slide solo. I honestly don’t know how he got *that* good, but he also played the sitar and had this whole other world of influences.”

NOWHERE MAN

Lennon/McCartney | *Rubber Soul* (1965)

ROBBEN FORD: “The solo is just wonderful. [It’s] one of the great chord/melody solos in rock music history for sure.”

JON HERINGTON: “It’s clearly an orchestrated solo, and you can hear two guitars with similar sounds. I love how the solo essentially borrows the rhythm of the song’s vocal melody but alters the notes. The guitars (Strats, according to the reports) are processed to create super-bright, quirky sounds, too, and the solo does just enough to provide a break from the vocal while keeping the character and the groove of the song intact. All the juicy notes of the chord changes are targeted, and the way the solo works its way to the very bottom note of the guitar’s range as it finishes is pure pop magic. And I loved the four-octave leap up to that harmonic on the last note of the solo so much that I stole it for the ending of my solo on ‘Thirteen Feet of Rain.’ I couldn’t resist!”

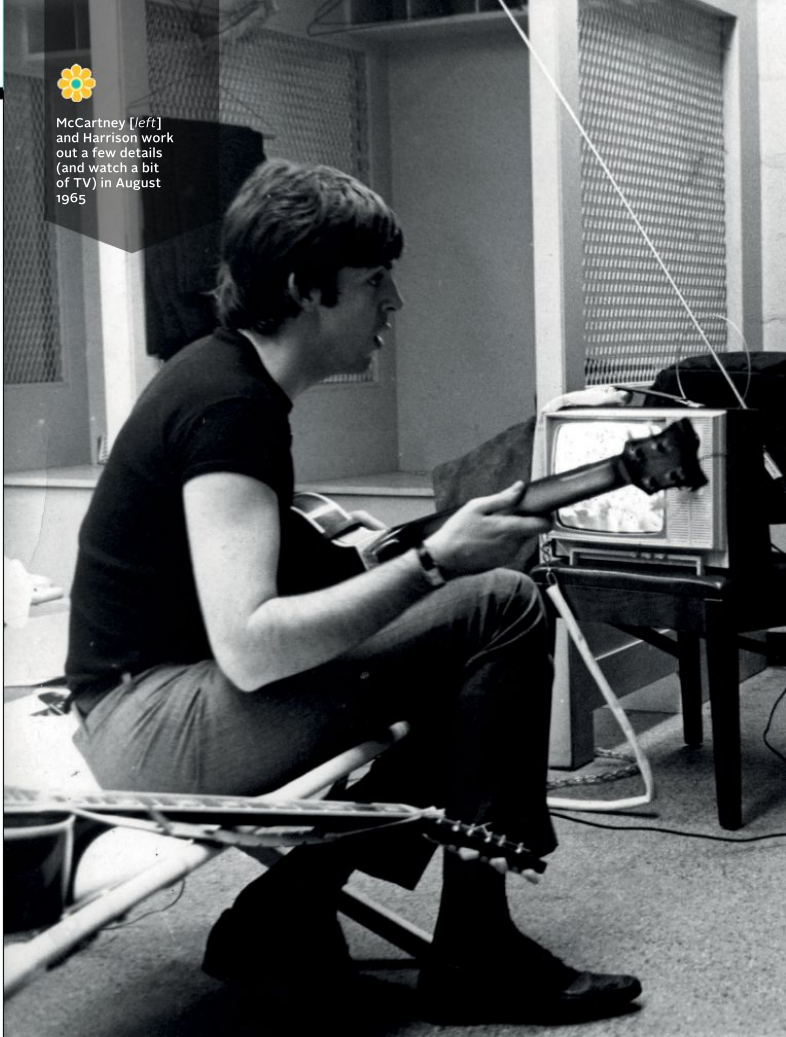
SOMETHING

Harrison | *Abbey Road* (1969)

WARREN HAYNES (GOV’T MULE): “Some-



McCartney [left] and Harrison work out a few details (and watch a bit of TV) in August 1965



thing’ as a song is a masterpiece, but the guitar solo is a masterpiece in itself. I can’t imagine the song without it. Gov’t Mule recently played it during one of our ‘special’ New Year’s Eve shows where we played the Beatles’ rooftop show along with some other *Abbey Road* and *Let It Be* songs; Connor Kennedy joined us on guitar and vocals. At rehearsal he asked, ‘Should I play the solo?’ to which I replied, ‘Yes’ — and he played it note for note. He understandably played his own solo during the show, which was really cool, but the entire audience (and band) heard the ‘record’ solo in our heads. The sign of a truly remarkable solo.”

MIKAEL ÅKERFELDT (OPETH): “‘Something’ is really... *something*. It’s a very spe-

cial song, maybe one that John Lennon and Paul McCartney might’ve been jealous of. It’s such a great lead; as a guitar player, George was very overshadowed by the two bosses in the Beatles... he was there mainly to play a bit of lead here and there. He couldn’t really break free from the two leaders, but when he did, he’d outshine them like he did here.”

JOE BONAMASSA: “My favorite Beatles song of all time — and George Harrison’s greatest work. His guitar playing is perfect, his song composition a standard bearer at this point of other master works to be judged. Any part of the song could be a classic chorus in its own right. It just keeps on getting better throughout and leaves you



wanting more. I love his use of the Leslie, especially the rhythm part. It also was Frank Sinatra's favorite "Lennon and McCartney song." [Editor's note: During live shows, Sinatra famously attributed "Something" to Lennon and McCartney; he corrected himself by the late Seventies.] "Something" proved that George Harrison was one of the Beatles' most valuable and underused assets."

REBECCA & MEGAN LOVELL (LARKIN POE):

"George's solo is a moment of distilled musical beauty. The gummy, chewy guitar tone is unforgettable and the winding melody he crafts perfectly twines the changes of the song. In our minds, the distilled genius of George Harrison is his abil-

ity to take complicated chord structures and make them accessible by writing beautiful, simple and memorable melodies over [them]. George is a compositional wizard... he makes magic out of half-steps."

ZAKK WYLDE:

"What an amazing song. He even got Sinatra and Elvis covering that one, which goes to show how amazing it is. Me and John DeServio, who plays bass with me, often talk about George — whenever he solos, you *always* know it's him. Even when he was playing in the Traveling Wilburys, you could always tell. Sure, he wasn't shredding any Al Di Meola, John McLaughlin or Paco stuff, but that's not who he was. His solos were always so melodic and with so much of his own feel... which is crazy. No

one talks about George Harrison the way they talk about Beck, Clapton or Page. But he's the guy! He really had a voice on the instrument. And at the end of the day, that's what it's all about."

VINCE GILL (THE EAGLES): "Harrison's playing on 'Something' is so identifiable — his phrasing and approach show such restraint. His tone was simple and without the use of excessive effects, which allowed the natural sound of his guitar to shine through. Actually, this is the first recording I ever made with my oldest and dearest friend, Benny Garcia. We did 'Something' as best we could."

MOLLY TUTTLE: "His iconic solo and guitar lines are an integral part of the song and compliment the vocal melody perfectly."

SCOTT LUCAS (LOCAL H): "Harrison employs this soft, understated touch to such a wild and unpredictable choice of notes. It kills me. He was a master who refused to call attention to himself."

ADRIAN QUESADA (THE BLACK PUMAS): "Absolute perfection. The solo itself should be a masterclass for any guitarist looking to play melodically and uplift a song in just the right way without overplaying, a perfect combination of style and substance. It also hints at his lead style to come on 1970's *All Things Must Pass*, so it's a moment that connects the dots to his future solo work."

ELLIOT EASTON (THE CARS): "It's clearly a composed solo — he didn't wing that one! That's exactly what I always tried to do with the Cars, to create a mini-composition within the song itself."

NANCY WILSON (HEART): "George was responsible for perhaps the most romantic guitar solo of all time when he recorded 'Something.' It's arguably among the most gorgeous and expressive solos in any song."

HAMISH ANDERSON: "It's the culmination of George Harrison as both a singer/songwriter and guitarist; everything about the song is pure perfection. When you start to break down any of George's solos (especially 'Something'), there's always something different and totally unique about the way he'd bend notes and his phrasing. I've found so much inspiration from how his solos always serve the song; they are so melodic and memorable that you can sing them as if they were a vocal melody line. If you're looking for a masterclass in a perfectly crafted guitar solo that serves the song, look no further than 'Something.'"

PAGE HAMILTON (HELMET): "There are a pair of descending chromatic lines over the G chord in the sixth bar of solo that include a ♯5 to ♯9 run (C♯, C, B) and an answer that descends from the 13 (E) to the ♯5 (D♯) to kind of resolve on the 11 of A minor (D). And then he hangs around there with this expressive, repeating vocal-like phrase.



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For me, solos have never been about showing off practice-room exercises. I'm more into the ones that expand the arrangement, creating a musical section that lifts things up (see Dave Davies, Rick Nielson, Mike Campbell) or changes the vibe and takes you somewhere. Many of us can probably sing George's solos, but to execute them with his soul, feel, rhythmic sense and creativity is impossible."

STEVE LUKATHER (TOTO): "A perfect solo — like many of the Beatles' tracks. It could not have been anyone else."

SAVOY TRUFFLE

Harrison | *The Beatles* (1968)

JOEY SANTIAGO (PIXIES): "The mix is all about a trip to the dentist's office. The guitar tone — most likely run through a fuzz pedal — sounds like a drill. The bending, stabbing notes during the lyrics, 'But you'll have to get them all pulled out' really gets the image of a dentist's drill across vividly. I borrowed those bending, stabbing notes from him and have no intention of returning them anytime soon. The phrasing is total Harrison — even with the fuzz, you can tell it's him. He does have that 'George Harrison sound' as well, but to identify a guitar player with phrasing is rare. It can be imitated; Eric Clapton's solo on 'While My Guitar Gently Weeps' sounds like a nod to George's style."

TROY VAN LEEUWEN (QUEENS OF THE STONE AGE): "The chord progression is really fun, and the guitar sound is on point with George's voice. When I listen to the Beatles' records in chronological order, I can hear Harrison's influence on the band's sound swing from his early country picking into a love of Eastern music with his sitar, then back to superb rock splendor with his slide playing. It seems it was the White Album that started the swing back to electric guitar-driven songs for him. I recently heard that the song was written about Eric Clapton's love of chocolate. Just goes to show that you never know when inspiration will strike... or the craving for chocolate!"

BUZZ OSBORNE (MELVINS): "The solo is really cool. Totally dry and in-your-face production, which I think sounds fantastic. I love the guitar stabs he does throughout the chorus.

All in all, a really cool song — and it even has distorted saxophones! One of George's best."

SADLER VADEN: "Not only does it showcase his wit behind the pen, but it's also on full display with his guitar playing on this record. The solo section contains all the aspects of Harrison's playing that I love. It bridges the gap between his melodic sensibilities and straight up rock 'n' roll guitar. The tone has *teeth!* The way he composed his solos that also incorporated that lovely reckless abandon makes him one of my all-time favorite players, and this track is the perfect example."

STRAWBERRY FIELDS FOREVER

Lennon/McCartney | single (1967)

NELS CLINE (WILCO): "The isolated/solo guitar moment that brings in the extended coda to 'Strawberry Fields Forever' has held magical/mystical sway over me since the moment my brother and I spun the single. We used to play the song over and over again just to experience that moment. It's impossible to imitate/recreate. Galvanizing, transporting, a life-changing wonder."

TILL THERE WAS YOU

Meredith Willson | *With the Beatles* (1963)

ANDY TIMMONS: "George's solo is incredibly melodic, and he just absolutely nails the chord changes. I really can't imagine another guy in a rock band in 1963 playing something this crafty. It certainly set the tone for his ability to construct perfect solos. There's a wonderful clip of the band playing this song for the Queen (Royal Variety Performance) and George nails the solo while nonchalantly looking around."


BERNIE MARSDEN (WHITESNAKE): "'Till There Was You' shows George's vast range of playing in 1963. He has lovely phrasing, uses diminished notes — and there's a fantastic use of the Gretsch tremolo arm before a fabulous run into the middle eight. *[Editor's note: Although he used a nylon-string guitar on the studio recording, Harrison often performed the song with an electric guitar.]* To my young ears, this was masterful guitar playing — and he then



rocked out on 'Roll Over Beethoven' and sang! This was almost too much to take in as a beginner."

CHRIS BUCK: "[This song] typifies everything that made George's playing so compelling from the outset of the band — the right part, in exactly the right moment, every single time without fail; 15 seconds of flawlessly and melodically following the chords but never once feeling contrived or calculated. It's a masterclass in 'playing the changes.' The band the Beatles were in 1962 and the band they were by the time they split seven years later are light years apart, and George's progression as a writer and player in that time was at the




[from left]
Harrison,
McCartney,
Starr and
Lennon —
minus their
matching suits!
— with their
main axes in
1964



heart of the evolution. Sinatra musing that ‘Something’ was the ‘greatest love song of the last 50 years’ (while simultaneously crediting it to Lennon/McCartney) is almost the perfect tribute to George; quiet, underappreciated genius.”

LET IT BE

Lennon/McCartney | *Let It Be* (1970)

CHRIS SHIFLETT (FOO FIGHTERS):

“The solo — the way his lick comes in after the keyboard breakdown strikes the perfect emotion and uplift for the track [Editor’s note: He’s clearly

talking about the album version of the song, which has a completely different solo than the single version]. I’ve ripped it off a million times, and will probably rip it off a million more before I’m through. The tone is perfectly gritty but without a safety net and mixed way on top of the tune, warts and all. Love it.”

BRIAN FALLON (THE GASLIGHT ANTHEM):

“My initial response is always the intro to ‘Octopus’s Garden’ — because I enjoy the country licks George was jamming in there while still remaining true to the Ringo-esque nature of Ringo’s bop-and-stick rhythm of the song. But my favorite George guitar moment is actually the solo in ‘Let It Be.’ It’s the blues solo over the most used I-V-vi-IV chords from Bach to Billie Eilish — and we love them. I love the predictability, and I love that George (and the most innovative band in history) were able to sit back and not be too snobby to play a pentatonic scale over C-G-Am-F.”

AND YOUR BIRD CAN SING

Lennon/McCartney | *Revolver* (1966)

AARON LEE TASJAN: “When I listen to the lead guitar parts, I can’t help but be delighted by the ambition of the part and the ramshackle execution of it. I saw an interview where George said he couldn’t remember if John or Paul had played the other part, so I also love the sort of mysterious nature of how it came to be. When I hear it, it feels like something that just appeared out of thin air so it intrigues me that George, who always seemed quite thoughtful, from my vantage, was the channel for it. I know John dissed some of the lyrics later on in some interviews, but I love them. Either way, I’ll always listen to it for that fabulous guitar work. It never fails to make me smile.”

JAMES STRAUSS (NITA’S DAD):

“[His solo] drew influences from his early days listening to Buddy Holly and the Crickets — and dance hall music like Ray Davies and the Kinks. It was a beginning of the hopefulness his later music inspired.”

ONE AFTER 909

Lennon/McCartney | *Let It Be*

WAYNE KRANTZ: “The solo is melodic with a spontaneous vibe, dead-on phrasing and a perfect segue into the bridge, with its stellar rhythm ‘n fills behind the vocal. The groove is devastating; it puts the roll back into rock ‘n’ roll and pushes the song forward. Flawless, George!”

I SAW HER STANDING THERE

Lennon/McCartney | *Please Please Me* (1963)

STEVE LUKATHER: “This solo was the on switch to my life, as was seeing them on *The Ed Sullivan Show* in 1964 — which is when I got my first guitar and a copy of *Meet the Beatles!* It would change my life forever. His solos and parts are perhaps simple by today’s standards, but [they’re] some of the most memorable in recorded history. Many people mistake his work as stuff Paul or John played, but George [had] style and amazingly varied tones throughout all their incredible eight years on record... and it’s his tones that make it obvious to me. No one changed the face of guitar more than George, in my opinion. In addition, I am honored to say we were friends from 1992 on. We spent some amazing times together and I cherish them forever. I miss him but will never forget his kindness, humor, genius and generosity. Just an amazing man.”

GARY ROSSINGTON (LYNYRD SKY- NYRD):

“Starting from the very first time I ever heard them, one of my favorite solos by George is the one he plays on ‘I Saw Her Standing There.’ It’s so tasty and very well crafted — I just love it. George taught me that when it comes to guitar parts, sometimes less is more. Other big favorites are ‘And I Love Her’ and ‘I’ll Follow the Sun,’ songs that are so simple but so great.”

DIG A PONY

Lennon/McCartney | *Let It Be*

KEVIN STARRS (UNCLE ACID AND THE DEADBEATS):

“‘Dig a Pony’ sums up the genius of George’s guitar playing. Melodic, never flashy, and always there to serve the song. Although I love his earlier playing too, you can really hear the progression and maturity of his guitar work at this point. Starting off with a 3/4

blues riff played in unison with John and Paul, once the first verse kicks in Harrison drops off, allowing Lennon's voice and rhythm playing to carry the song. Instead of simply doubling the rhythm part, George stays out of the way and delivers tasteful lead lines in between the vocals. He gives the song space where it's needed and doesn't clutter the sound or detract from the lead vocal. This is definitely something we could all learn from him.

"His choice of notes adds a sense of melancholy to the song, lifting it above what could otherwise have been a bit of a throw-away number. Lennon would later refer to the song as 'garbage,' but for me, Harrison's class makes it an underrated gem. Although they made several attempts at recording this track in the studio, the version on *Let It Be* was taken from their January 1969 Apple rooftop performance. Watching the footage, we get an insight into George's excellent technique throughout the song; expertly switching between flat-picking, hybrid picking and straight finger picking to accent the lead lines and add texture to his parts. There's a great shot where you can see him with his pick palmed while playing with his fingers, followed by a quick adjustment of the volume and tone controls, before swiftly returning the pick for some flatpicking. It's skillfully done and impressive to watch. His strong country influence is clearly evident here, especially when he gets to the well-executed solo that stays concise and memorable, referencing elements of the now-familiar vocal melody. There are some tuning discrepancies between the guitars, thanks to the cold January air, but I love that live and raw sound. It certainly fits in with the overall feel of the song which is loose and a bit rough around the edges."

GREG KOCH: "The plaintive, soulful neck-pick-up-on-the-rosewood-Tele utterances during the solo fill me with glee!"

I'M ONLY SLEEPING

Lennon/McCartney | *Revolver*

NITA STRAUSS: "I feel like the music world mostly thinks of George Harrison as the phenomenal songwriter that he was, but I think he's really underrated as a tone innovator. I remember reading a *GW* article [January 2014] about 'I'm Only Sleeping' and how George got this crazy tone by writing the solo, learning it backward and then recording it with the tape running back to front, resulting in the initial solo he had written with this insane, surreal effect. It's so interesting to think about what that process would have been like, getting those

tones in a completely analog studio setting."

ALL MY LOVING

Lennon/McCartney | *With the Beatles*

BERNIE MARSDEN: "I always listened to George carefully and I practiced and practiced — as much as my fingers could take. I'd play the guitar with the album and hear George play the solo in 'All My Loving' and then the impeccable guitar in 'Till There Was You.' These days, we are aware of George's love of the country guitar pickers, and the solo on 'All My Loving' certainly has elements of Chet Atkins and Scotty Moore. It swings beautifully within the track, and I remember mastering the very last lick. Alright, 'mastering' might be overpraising myself at age 12, but it definitely made me aware that I could actually make the guitar sound a bit like George, and that was a huge moment of influence for me."

CHRISTONE "KINGFISH" INGRAM: "I love the melodic lines George plays in this solo. There's a subtle rawness to his playing that is indeed inspiring."

HERE COMES THE SUN

Harrison | *Abbey Road*

JOE SATRIANI: "It's hard to find a more beautiful, iconic, guitar-oriented composition that not only represents its creator so completely but is also an undeniable, worldwide hit song loved by billions of people on the planet. The melody, lyrics, fingerpicking and unmistakable voice is all George Harrison, a sonic signature with 100 percent musicality. I've got a soft spot for his darker pieces like 'Don't Bother Me' and his work with the Traveling Wilburys, but 'Here Comes the Sun' is just so original and wonderful."

TOMMY EMMANUEL: "George's Gibson J-200 acoustic is played with such feeling and perfect tuning, I can almost see the Fairchild compressor needle moving to help pour honey over his gorgeous playing. I could go on forever, somebody stop me!"

ED ROBERTSON (BARENAKED LADIES): "[It's] an absolutely iconic guitar part that sounds simple but is so packed with clever little nuances that reveal themselves throughout the song. Every guitar player thinks they'll be able to play it by ear immediately, and then you discover it's like opening a puzzle box of intricate design."

MIKE DAWES: "Every acoustic player knows this classic riff, and it's a big part of fingerstyle guitar, an absolutely iconic progression. Also, it's my mum's favorite riff ever, which is pretty cool."

JOEL HOEKSTRA (WHITESNAKE): "What a great song! I think he's capo'd up on the seventh fret. Either way, it's a beautiful, chimey-sounding guitar part."

I ME MINE

Harrison | *Let It Be*

AYRON JONES: "Out of all of his work, I'd have to say this is the purest expression of George as an artist. His guitar playing bleeds of his American blues heroes on this track, reminiscent of the great Muddy Waters and the mythological Robert Johnson. Here, George grabs rock from its roots and puts in on display, showing us why he's one of music history's greatest."

IT'S ALL TOO MUCH

Harrison | *Yellow Submarine* (1969)



CBS VIA GETTY IMAGES



HARRISON '71

Although George Harrison played on other people's songs throughout his solo career, there's something kinda special about his slinky '71 session work

By Damian Fanelli and Jimmy Brown

FIFTY YEARS AGO, George Harrison was basking in the afterglow of his late-1970 debut album, *All Things Must Pass*, which is still (in some circles) considered the greatest studio album by a former Beatle. But put yourself in George's shoes. What do you do, now that *ATMP*'s three discs have claimed most of your best compositions, some of which you'd been squirreling away since 1966? Well, being George, you dive into the relatively stress-free business of playing guitar on other people's records. (Of course, being George, you also dive into some seriously stressful business, namely organizing the Concert for Bangladesh that August.) Harrison released only two songs in '71 — "Bangla Desh" and "Deep Blue." The rest of the year, he found himself in studios with two old Beatle buddies, plus Billy Preston, Badfinger and other artists. Sure, Harrison always gave it his all when playing for other people, but the fact that so many ace performances took place during the *same year* is remarkable; it's comforting to think that, while he might've been temporarily out of gas on the songwriting front, he never lost that fire as a guitarist.

Below, *Guitar World* Senior Music Editor Jimmy Brown helps us dig into some of Harrison's finest intros, solos and licks from '71.

JOHN LENNON, "GIMME SOME TRUTH"

When people think of John Lennon's *Imagine* album, they often forget that Harrison plays on half the tracks, thus creating one of the greatest "at least two Beatles in the studio" post-breakup pairings. One highlight is Harrison's polished, vocal-like slide playing on this song. His bright, raspy guitar enters at 0:48, and it sounds like he used open E tuning, as evidenced by the overlapping, or "bleeding" together, of chord tones, which is uncharacteristic of his signature "single-notes-only" slide style and something you hear mostly with slide licks played in open tunings such as E, D, A or G, where allowing notes on adjacent strings to ring together often produces harmonically and melodically desirable results, as opposed to playing slide in standard tuning, where one needs to be much more careful

TASH NEAL: "I love the beautiful, while ominous, feedback intro. And that intro guitar riff tone is so heavy — and played with such swagger. The groove is also one of my favorites, while George gets spiritual in the lyrics. It blows my mind this isn't a more popular tune."

I DON'T WANT TO SPOIL THE PARTY

Lennon/McCartney | *Beatles for Sale*

LILLY HIATT: "Both bright and light and achy, it shows all the parts of George I love, hinting at what's to come from him. You can hear him reaching toward something and doing the things that make the Beatles sound otherworldly."

GOT TO GET YOU INTO MY LIFE

Lennon/McCartney | *Revolver*

DAVID GRISSOM: "*Revolver* was the first LP I owned, and I remember hearing the count off for 'Taxman' like it was yesterday. The whole album floored me, but it was this song that started my infatuation with guitar. The lick that happens at 1:50 still gives me goosebumps. That Vox midrange and George's soulful double stop bend on the second and fourth strings are as good as it gets."

DEAR PRUDENCE

Lennon/McCartney | *The Beatles*

SAMANTHA FISH: "Even though



[from left] Starr, Harrison (with his Gretsch Country Gentleman) and McCartney rehearse at the Deauville Hotel in Miami, February 16, 1964





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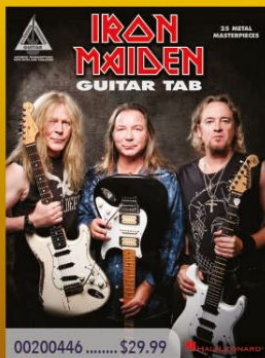
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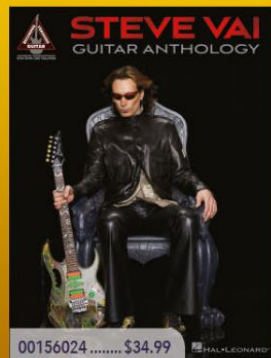
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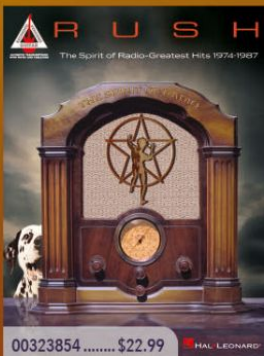
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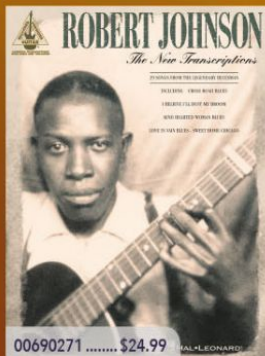
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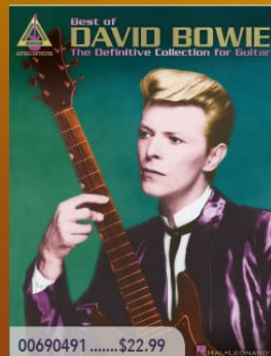
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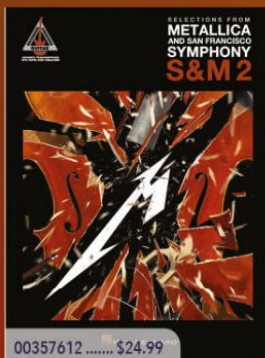
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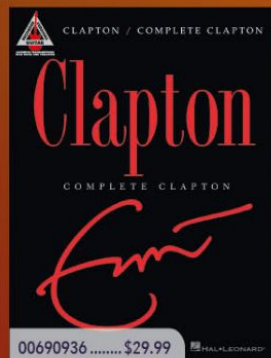
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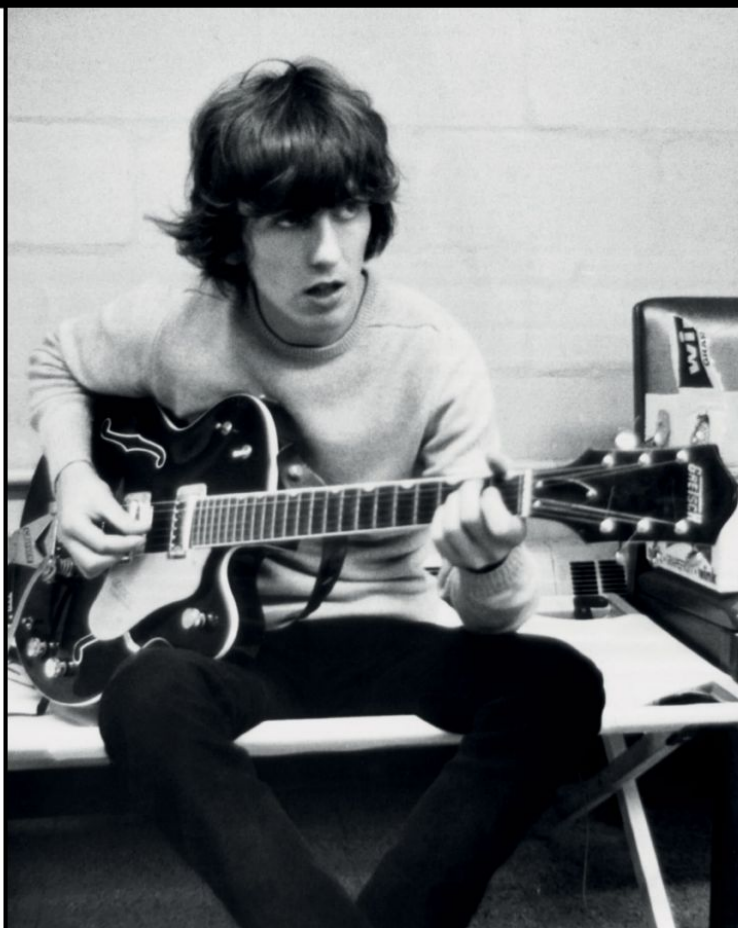
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it features George subtly, he has so many moments that contribute to the never-ending buildup that is this song. It's just one of my favorites for all the parts that intertwine. George always added dynamics and character with his guitar work. It's a beautiful song."

DAY TRIPPER

Lennon/McCartney | single (1965)

STEVE MORSE (DIXIE DREGS, DEEP PURPLE): "George's riff pre-dated all the heavy guitar stuff like Led Zeppelin, but it sounded heavy — doubled and with the slightly distorted sound.

It really fits the definition of a heavy guitar riff. One thing to point out is that a lot of George's effectiveness came from him hanging way back and then waiting for a hole in the vocals to add a fill. You can hear it on the live tapes too; he wasn't just playing full volume/full force all the time; he was selective about picking the best spot to come in with a great riff."

THE END

Lennon/McCartney | *Abbey Road*

JIMMY HERRING (WIDESPREAD PANIC): "The first thing that comes to mind is the earth-shatteringly


Harrison in 1965
with his Gretsch
Tennessean



about preventing unwanted notes from tagging along. George's slide approach is also uncharacteristically bluesy here, which is interesting because Lennon's chord progression is clearly not based on blues changes.

JOHN LENNON, "HOW DO YOU SLEEP?"

Harrison contributed another great slide solo to this *Imagine* track (Lennon's "nasty" dig at Paul McCartney). His solo begins at 2:39 and, as in "Gimme Some Truth," it sounds like the guitarist may have opted for open E tuning, with the smooth and almost effortless-sounding overlapping of triadic chord tones, some of which would be more challenging, if not impossible, to achieve in standard tuning. Whatever tuning he used, particularly noteworthy is the way he carefully manages his note choices when playing over the recurring Am chord, being vigilant about not hitting C₄, which would create a A major sound that would clash and stick out like a sore thumb. For this chord, George takes his more characteristic single-notes-only approach, then lets notes ring together on the F and E chords in the progression. Harrison's sinuous slide guitar solo and verse embellishments perfectly echo the sardonic mood of Lennon's lyric and vocal. Writing in *Crawdaddy*, Lennon rated it "George Harrison's best guitar solo to date — as good as I've heard from anyone, anywhere."

RINGO STARR, "IT DON'T COME EASY"

George lent his stellar lead and rhythm guitar work to this track from another former Beatle, which begins and ends with an inventive jangly riff, for which the guitarist took a progression of open chords in the key of G (actually D Mixolydian) and combined ringing arpeggios with melodic passing tones and sus2 and sus4 extensions to the basic chord shapes. The result is a nimble, hooky riff that brings to mind the one Eric Clapton had crafted for Cream's "Badge" (co-written by Harrison), and later, Boston's Tom Scholz for "More Than a Feeling." Harrison's riff is enhanced by what sounds like a Leslie rotary speaker set on slow speed, which adds a swirly grind to the single notes. During the outro, at 2:45, you can hear the Leslie effect briefly ramp up to fast speed, which adds a beautiful shimmer to the riff.

RINGO STARR, "EARLY 1970"

This cheery song, in which Ringo ponders out loud about the prospect of working with each of his former Beatles bandmates again, features Harrison contributing a short, sprightly slide solo after "his" verse, beginning at 1:15. Play-

ing over a double-time country two-beat groove, Harrison nimbly outlines each of the underlying key-of-C chords with slippery but precise melodic phrases, making deft use of the major 3rd and perfect 4th intervals available on pairs of adjacent strings in standard tuning. The guitarist's control over his string-muting technique is admirable, as he successfully glides the slide up and down the strings to connect different two-note shapes without any undesirable artifacts souring the proceedings.

BADFINGER, "DAY AFTER DAY"

Harrison's lyrical slide-guitar voice graces and enhances this beautiful song from Badfinger's *Straight Up* (produced by Harrison and Todd Rundgren), as he doubles guitarist Pete Ham's lead melody midway through the track (beginning at 1:41) with a brighter bridge-pickup tone. Harrison's signature touch is evidenced here, as he swoops into the targeted melody notes from below or above and quickly zeroes in on the precisely intonated pitches. Other Harrison hallmarks on display include his unique slide vibrato, which is rather fast and not very wide, but even, and his overall cleanliness, resulting from good muting of the unplayed strings, which is important when playing slide in standard tuning, where one needs to suppress unwanted string vibrations and harmonically non-agreeable notes from "going along for the ride" and ringing behind the desired notes. "I had a '63 Strat, and that's what [George] used," Badfinger's Joey Molland told *GW* in 2020. "He sounded great. He was one of the best slide players ever. We were thrilled at what he did."

GARY WRIGHT, "TWO FACED MAN"

George contributed some tasty background slide playing on this track, with well-placed lead fills falling mostly between Gary Wright's vocal phrases. Although the song is in C, it sounds like Harrison employed open E tuning, judging from the ringing, "stacked" major chord tones that are easily achieved in this tuning by simply picking across the strings at any given fret, C being at the 8th fret, F at the 13th and G at the 15th. The guitarist also makes good use of the 12-frets-lower (or -higher) shapes for these chords, such as the high C shape way up at the 20th fret, as well as surrounding non-chord notes, specifically those two frets below each barre shape. Particularly noteworthy is how Harrison wisely avoids any melodic-harmonic "clams" on the progression's recurring Gm chord by addressing it through its relative major, B \flat , which would be a straight slide barre at the 6th fret, with the F note on the 2nd string providing a fitting minor 7th chord tone. There's a great YouTube clip of Wright performing this song (in C \sharp) with Harrison — and future Foreigner guitarist Mick Jones — on *The Dick Cavett Show*.

beautiful stuff George plays on "The End" after the lyrics, 'And, in the end, the love you take... is equal to the love you make.' His touch and beauty is right out front on that outro. It gives me goosebumps every time I hear it! But I could say the same about a million other things he played."

WITHIN YOU WITHOUT YOU

Harrison | *Sgt. Pepper's Lonely Hearts Club Band* (1967)

JOHN SCOFIELD: "[This] was my introduction to 'faux' Indian music — and some of the sounds that we string benders use all the time. As a guitarist, I was inspired by the string-bending sounds on the sitar and did my best to replicate them. I've never studied Indian music but appreciated it from afar, and this pointed a lot of us kids to the real stuff. Just as a piece of music, it's a beautiful melody that we still quote to this day."

REEVES GABRELS: "[This song] opened the ears — and minds — of Beatles fans and expanded the palette for the band's contemporaries for years to come. Harrison fully incorporated the sitar and tambura into this composition and stretched the Western 12-tone system with slurs and embellishments. And he did so without the other Beatles, who don't play on the track."

STEVE MORSE: "'Within You Without You' is a great example of George leading the band into a mystical, heavy place. I'd say that this song, more than any other at the time, brought the most of George's personality to the band's direction. And by featuring studio musicians from India, it was one of the first fusion tunes I'd ever heard."

EXTRA TEXTURE

MIKE CAMPBELL, KIM THAYIL, YNGWIE, JOE PERRY AND MORE SOUND OFF ON BEATLE GEORGE'S UNIQUE SIX-STRING MAGIC

RICK NIELSEN (CHEAP TRICK): "I've chosen three pieces that I remember loving and then stumbling trying to play along to — as either the fifth or sixth Beatle, counting Sir George Martin. So I'm the Fab Six, usually failing, then shown the door along with Pete Best! Those songs were 'Help!', 'And Your Bird Can Sing' and 'Something.' There's nothing too obscure going on, but it's all challenging — at least for me, especially when attempting George's licks in front of any of the billions of listeners and guitarists who know his solo guitar parts

and melodies by heart. Mistakes are not an option, but in my case... inevitable! I'm a songwriter, not a true studio session man... Help! The solo on 'Something' is great. There's a great story in Geoff Emerick's book *[Here, There and Everywhere]* about the 'Something' solo and how George came in and nailed it in one take. Also, his quirky slide playing was unique and copied by lots of players, especially Mike Campbell.

MIKE CAMPBELL: "George really redefined himself when he started playing slide guitar. His playing was very lyrical, as if a voice was singing the notes. I once told him that I love the tones of the Gretsches and Rickenbackers on the first records, and he said in all seriousness, 'Do you know if we would've had Stratocasters, we could've been really good?' That's George — a humble genius."

DWEEZIL ZAPPA: "George's tones always had tons of character, which enabled him to be the master of simplicity. From the Spanish guitar on 'And I Love Her' to the perfectly glassy tone on 'In My Life,' George's simplicity adds depth to the songs and helps bring out the emotion. The biggest takeaway is that he always played for the song. His slide playing was always beautifully arranged, but he often surprised us with heavy rock sounds too."

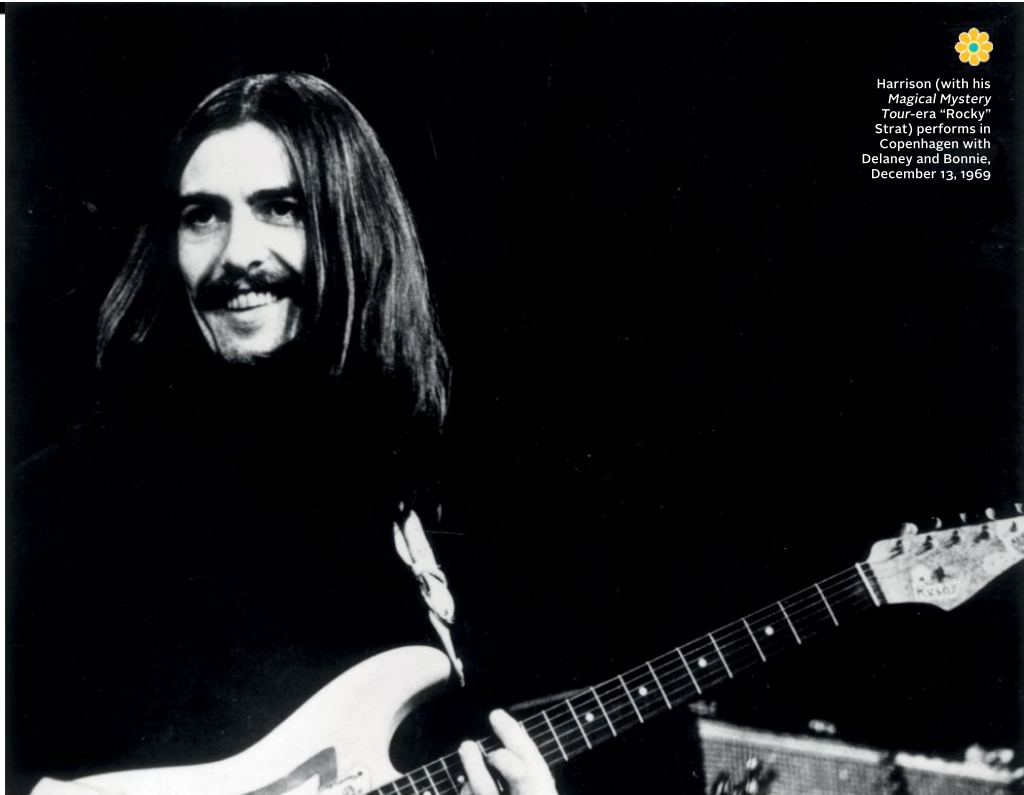
CHUCK GARVEY (MOE): "I love George's songwriting as well as his lyrical slide playing, but 'Taxman' was one that grabbed me at a young age with its 'cynical, snotty lyrics and explosive production! The drums, guitars and voices remain full of life and are timeless. Paul's solo also rips!"

NUNO BETTENCOURT (EXTREME): "The thing about George's guitar playing that I believe touched us all emotionally and specifically as guitarists, was the way he'd bend notes. They always spoke and told a story and shared an emotion. I hear his bending and storytelling influence in Brian May's playing and guys like Neal Schon who tell a verbal story with no lyrics... I am of the belief that, for a guitarist to truly connect with an audience, you don't play to impress them; instead, you must reveal yourself and your personality and emotions through your playing. Give yourself up fully with no fear of judgement or only competing and wanting to be compared to the greats. That, in the end, will separate you from the pack. When guitar and DNA collide... it's a wrap. It's history. It's forever and timeless. George played himself — quiet, moody; Edward played himself — fun, full of fire. Angus played himself — loud, in your face, passionate."

"As far as George's Beatles tunes... 'Here Comes the Sun': So simple yet complex... Simplicity. Timeless. 'Let It Be': His solo playing off of the epic chord changes on



Harrison (with his *Magical Mystery Tour*-era "Rocky" Strat) performs in Copenhagen with Delaney and Bonnie, December 13, 1969



the song made it George's most emotional and cinematic solo. 'Free As a Bird': Signature and his staple sound and tone. And, of course, 'Something': Probably the most classic George, I'd say.

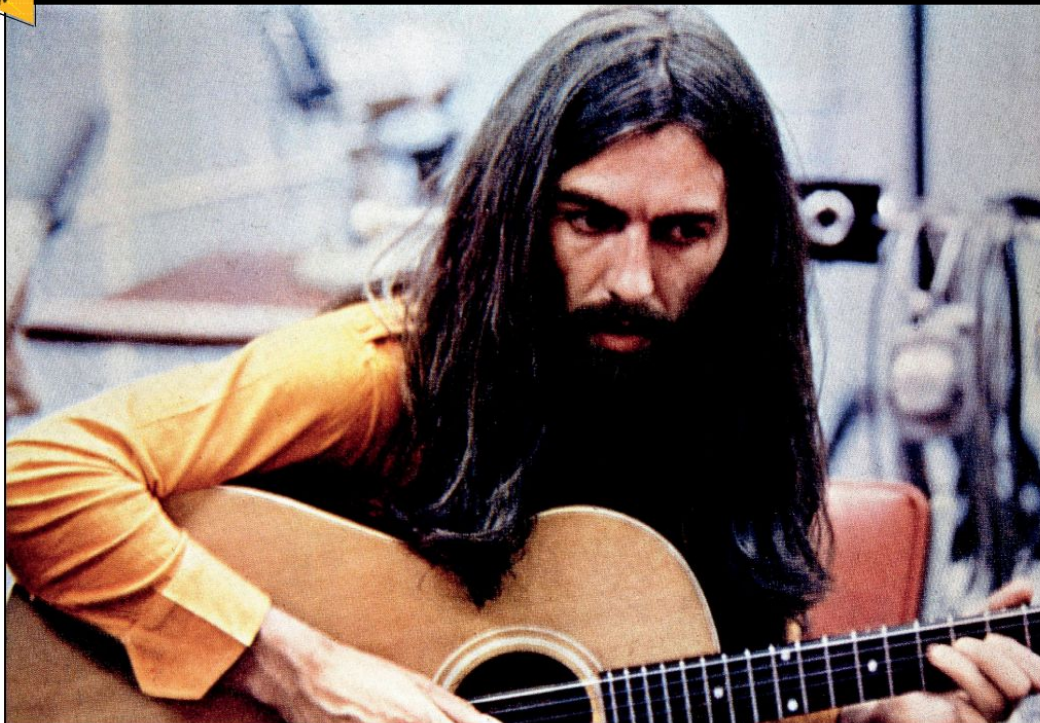
JOE PERRY (AEROSMITH): "Seeing the Beatles on *The Ed Sullivan Show* [February 9, 1964] was a defining moment in my and millions of other guys' lives, us all naively thinking, 'I wanna do that!' Four english dudes wearing the same suits and playing incredibly sophisticated pop music so effortlessly — they were obviously from another planet, or at least a part of our planet we weren't privy to! I remember the whole day at school I was watching the girls get crazy as they counted down the hours till their performance. I never in a million years could possibly imagine playing on *The Ed Sullivan Show*; my aspirations then were simply, 'I wanna play in a band and do something with the guitar other than sitting in my bedroom.' I'd been bitten by the bug! It's hard to pick a particular solo or riff, because George's playing was such a leap

from what I was stumbling through, trying to play a first-position D chord to a C chord. George was standing there playing one of the most beautiful guitars I've ever seen, so effortlessly like he was born with it in his hands. This qualifies as my favorite and most distinctive George Harrison moment."

KIM THAYIL (SOUNDGARDEN): "I liked George so much that when I was 10 I wanted to look like him. He was the one I identified with. I'd look at the *Hey Jude* album cover and just feel there was a resemblance! [Laughs] ... Picking a favorite George moment is very hard; there are so many different examples of his genius. 'Something' was a huge one, and very popular with people my parent's age, because it was performed on various variety and television shows. It was the kind of song your mom would sing! Then there's 'While My Guitar Gently Weeps,' which has that legendary solo and its associations with Clapton. So many guitarists reference the sweet nature of that solo. But the very first thing that made me connect with George Harri-

son as a boy, maybe around 9 or 10 years old, was 'Taxman.' It had this cool groove and it was a great rocker! The Jam did 'Start!,' which borrowed very heavily from that song. As a kid, I was instantly responsive to those cool rock grooves on 'Taxman' and 'Day Tripper.' When I got older, I started to appreciate the Eastern and Indian influences, some of which I'd learned from my parents and various relatives.

I also really loved 'Love You To.' That felt kinda scary to me as a kid... Later in my college years, I liked the song *because* it was so heavy, trippy and dark. ... It fits within *Revolver* so well. For a long time my favorite song would have been 'Within You Without You,' which is probably a better song, but 'Love You To' had more appeal to me in terms of what it evokes... that sense of unease and psychedelic danger. 'Within You Without You' had that sagaciousness with its Eastern wisdom. The lyrics were beautiful and contemplative, it's a very uplifting and beautiful song, which is why I loved it for decades. But 'Love You To' had



the more Soundgarden components to it, the atmosphere and the danger, and the weird balances of those distinct elements. I probably learned a lot of those Eastern ideas I used in Soundgarden from the Beatles, picking more up later from Led Zeppelin."

YNGWIE MALMSTEEN: "'While My Guitar Gently Weeps' is my favorite, by far. But I have a funny story: When I was a little kid in junior high I did some gigs with this band, because I made money playing back then. And the other guitar player's father, he controlled the money, and he said, 'You play one Beatles song, one ABBA song, and the rest of the night do whatever you want.' And we would always play 'Here Comes the Sun.' So that's another George connection there. But 'While My Guitar Gently Weeps,' that's a beautiful song. It's just an amazing chord progression and melody. It's hard to explain — it almost feels like something that has always existed. Like, there's never a time when it wasn't

there, you know?"

PAUL SHAFFER: "I guess I didn't really get George initially. His solos were beautifully thought out [and] pre-arranged, but it seemed that when he needed something soulful, he'd call Eric Clapton, a consummate musician. This all changed for me when I saw Ron Howard's 2016 documentary, *Eight Days a Week — The Touring Years*, featuring live Beatles footage heard — thanks to audio solicited from fans — as not even the Beatles had heard it. And although they couldn't hear each other over the screams of the audience, what I heard was that George was playing his ass off. He grooved heavily under adverse musical conditions (no stage monitors), and, knowing no one was listening, delivered brilliantly and consistently night after night. 'Ticket to Ride' from Shea Stadium is a great example. George Harrison was the consummate musician."

TAYLOR MOMSEN (THE PRETTY RECKLESS): "I'll go with what's my latest obsession, a song I consider to

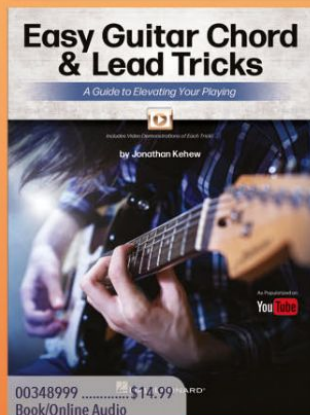
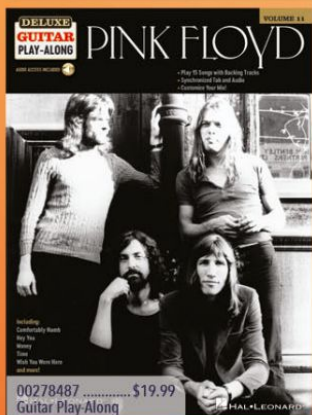
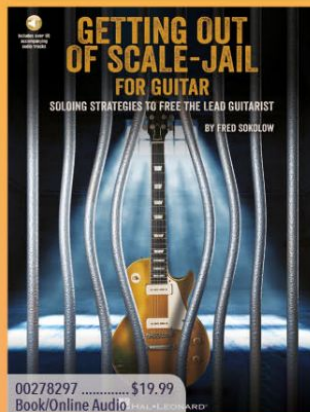
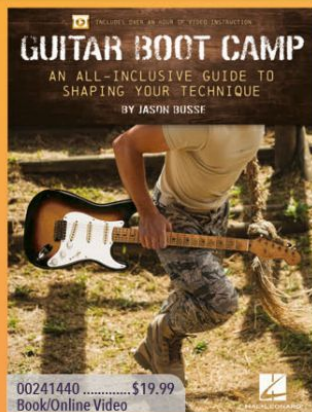
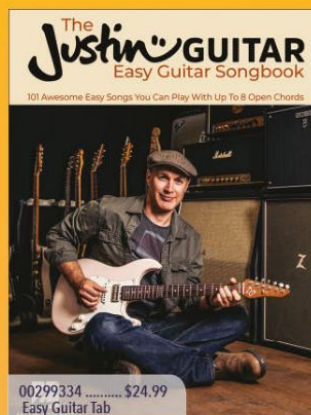
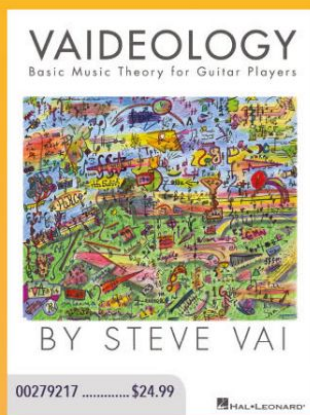
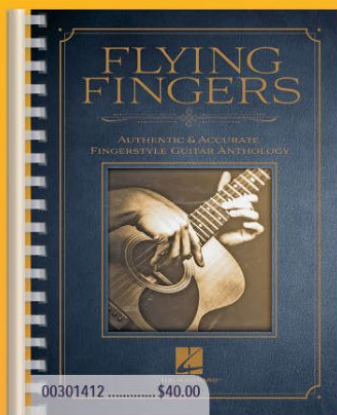


Harrison in the studio — playing acoustic — circa 1970



be one of the greatest ever written — 'While My Guitar Gently Weeps.' Harrison's beautiful, spiritual lyrics have always highlighted life lessons, and this song is a prime example. Its simple metaphors give me a sense of peace and understanding of human nature that just puts my mind at ease. What I find so amazing about this song in particular — and about George Harrison himself — was his artistic generosity. He offered the lead guitar in one of his most fantastic songs to someone else, Eric Clapton. In doing so, it embellishes even more the scope of the message of the song. The idea that we are all here together. It's all so simple if you think about it. We can live together in harmony, but alas, the nature of humans can sometimes look over this obvious life we all share, and tragically go the other way. True to his form of art, his metaphor of his guitar recognizing this, leads only to shedding tears in its observation of the paths that all too often we as humans take. It's pure genius from beginning to end." **GW**

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[right] George Harrison with one of the garden gnomes from the *All Things Must Pass* album cover in 1970 (Is he parodying the photo on the back cover of Paul McCartney's debut album, *McCartney*? We're gonna go with "Yes!")



ALL THINGS MUST
PASS TURNS 50



George Harrison

THE QUIET ONE SOUNDS OFF

**GEORGE HARRISON'S *ALL THINGS MUST PASS* GETS
THE 50TH-ANNIVERSARY BOX SET TREATMENT,
LOVINGLY CURATED BY HIS SON, DHANI**

***ALL THINGS MUST PASS* IS THE WAR AND PEACE OF ROCK AND ROLL.**

It's a lot to wade through, but the wade is well worth it. Like Tolstoy's great novel, George Harrison's massive 1970 triple album is an epic, monumental, somewhat daunting masterwork. It captures the irrevocable march of time (the passing of the Beatles and the swinging Sixties) with a profound sense of loss, resignation, renewal and an all-encompassing spiritual perspective based on universal love. While it wasn't the very first rock triple album — the Woodstock soundtrack album came out six months earlier — *All Things Must Pass* was the first triple-disc rock studio album by a single artist, and an ex-Beatle at that. It would yield the first Number One hit by an ex-Beatle, the wistfully expansive "My Sweet Lord," and now-iconic Harrison songs like "What Is Life," "Isn't It a Pity," "Wah-Wah" and "Beware of Darkness." *All Things Must Pass* also served as a gateway to the large-scale, "more is more" aesthetic of Seventies classic rock, and the emergence of Harrison from under the giant songwriting shadow of John Lennon and Paul McCartney. He would prove to be one of the most compelling and original voices of the entire rock era.

✿ **Alan di Perna** ✿ Photo courtesy of the Harrison family



GW





The first Beatle to venture into solo recordings, Harrison had already released two previous instrumental albums on his own prior to *All Things Must Pass* — the *Wonderwall Music* film soundtrack (1968) and *Electronic Sound* (1969), one of the earliest albums to feature the legendary first iteration of the Moog modular synthesizer. But George's mind and heart were once again rooted in guitar-driven rock and roll as he flung wide the doors of EMI's Abbey Road studio to welcome an all-star conclave of players that included Eric Clapton, Ringo Starr, Klaus Voormann, Billy Preston, sax player Bobby Keys, and country pedal steel ace Pete Drake. Among its other distinctions, *All Things Must Pass* is one of rock's great guitar albums.

"You need a rhythm guitar player and you get Eric Clapton. How amazing is that?" On a Zoom call from the English countryside, where he's been marooned by the pandemic, Dhani Harrison, George's son, has spent the past five years of his life executive-producing the 50th Anniversary Edition of *All Things Must Pass*. Yet, after all that work, he still has the enthusiasm of a teenage fanboy as he marvels at the disc's guitar treasures and transcendent songcraft.

"The backing band... it's Derek and the Dominos, before they ever recorded anything on their own. It's the first thing they ever recorded. They all got together before touring and before recording; they came into the studio to do *All Things Must Pass*. And that band is so hot. You listen to some of these tracks and you think, 'God, it's Derek and the Dominos!' It's a hell of a band."

Poring over the box set's pristine remix/remastering of *All Things Must Pass*, Dhani and his co-producer Paul Hicks had ample opportunity to dissect the album's many standout guitar moments. One of the innovations *All Things Must Pass* introduced to the triple rock album format was the inclusion of a full vinyl jam disc.

"There were lots of points you're, like, 'Is that Clapton? Is that Dad?'" Dhani marvels. "You're like, 'Oh, it's Clapton. Dad would never play that.' But at that point they were synched up. So it's Dad kind of playing Eric riffs and Eric playing these George riffs."

While all this rip-roaring guitar bonding was going on in the studio, Harrison was in the process of losing his wife, Patti Boyd, to Clapton. Harrison had, of course, also just lost the band he'd played in since he was 14 — the band that had made him both rich and famous. And while sessions for *All Things Must Pass* were underway, his mother died. The album is one of rock's most poignant evocations of loss and sorrow. Harrison's personal sense of bereavement at the time was echoed by the world

all around him. The Sixties utopian dream of peace and equality was, as Harrison's ex-bandmate John Lennon noted on his own debut solo album, "over." Counterculture kids of the era, myself included, just had to find some way to carry on, as Lennon suggested in his song, "God." But while Lennon announced that "God is a concept by which we measure our pain," spirituality had provided Harrison with his own way of carrying on — a lifeline.

"*All Things Must Pass* is coming from a time in George's life that is very dualistic," Dhani notes. "It's very dark, yet some of it expresses some of the most exalted states of clarity you can have. And somewhere in the middle is that whole experience and that whole record."

When *All Things Must Pass* first hit the record shops in the wintery November of 1970, fans found that there was a lot to digest among the 23 tracks that comprised the original release. Densely produced by George Harrison and infamous studio legend Phil Spector, the songs are awash in Harrison's unique chordal modulations and spiritual concepts, drawn from Hindu tradition, that were not as familiar to many rock fans back then as they've become in our own time, with online meditation apps and yoga studios abounding in every city and town.

The 50th Anniversary reissue of *All Things Must Pass* is far more massive than the original. Along with the remix/remastering of the original album, created with the latest digital technology, there's also a cornucopia of outtakes, previously unreleased tracks and lavishly printed liner notes and photos. Well-heeled consumers can get an Uber Deluxe Edition, which comes in a wooden box packed with bonus items like a string of Rudraksha meditation beads and a bookmark made from a tree on Harrison's Friar Park estate in England. There are also more manageable Deluxe and Limited editions offering the music on both vinyl and CD.

The abundance of material on *All Things Must Pass* is directly attributable to the large backlog of songs Harrison had amassed during his tenure with the Beatles. With Lennon and McCartney's songwriting predominant, Harrison could usually get only one or two of his original compositions on each Beatles album. This increasingly became a sore point as the Beatles began to unravel at the end of the Sixties.

Once they'd called it quits, all four band members promptly released solo albums. But while Lennon and McCartney both recorded spare, stripped-down debut solo discs — McCartney working largely on his own and Lennon with a small coterie of trusted musical comrades — Harrison went

for a big production with a large and stellar cast of A-list players.

"Dad had obviously built up so many songs after the Beatles," Dhani says. "They didn't get their day in court, you know? So he went big. Paul and John had already had their big arrangements with things like 'A Day in the Life,' 'I Am the Walrus' and 'Penny Lane.' I think Dad wanted that kind of treatment and attention for his own songs."

As the Beatles imploded, Harrison had taken to spending time with his friend Bob Dylan in upstate New York, where Dylan was working with members of the Band to craft his own post-Sixties musical identity. Coming from the tense, increasingly hostile atmosphere of Beatles sessions, Harrison was struck by the easygoing, ego-free camaraderie between Dylan and his fellow musicians. *All Things Must Pass* would start off with a song, "I'd Have You Anytime," that Harrison co-wrote with Dylan, and would also include a cover of Dylan's own "If Not for You." In working with the many great musicians who helped realize *All Things Must Pass*, George wanted to create the same kind of friendly, open-hearted spirit of collaboration that he'd observed in Dylan's work with the Band.

At the same time, though, he was working with Phil Spector, who was noted for his epic productions — the "little teenage symphonies" that had revolutionized mid-Sixties pop music via hits by the Ronettes, Crystals, Righteous Brothers and others. In this context, *All Things Must Pass* can be characterized as "*The Basement Tapes* meet Spector's Wall of Sound." As the sessions unfolded, it was often Spector who kept calling for another guitarist, another piano player... which expanded the album's "Who's Who" of top Sixties and Seventies musicians to include guitarist Dave Mason (Traffic), keyboardists Gary Brooker (Procol Harum) and Gary Wright (Spooky Tooth) as well as Peter Frampton, members of Badfinger and more.

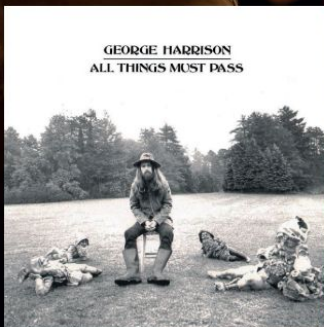
All of this was being assembled on eight-track tape, which was the prevailing multitrack technology at the time. In some instances, the eight tracks were mixed down to two tracks of a second eight-track reel, with overdubs added on the remaining six tracks. And in a few other cases, the project moved from Abbey Road over to another legendary London studio, Olympic, which had recently taken delivery on one of the first 16-track machines. Spector's production approach involved combining multiple instruments on a single tape track — which made remixing *All Things Must Pass* somewhat problematic.

"So many people have told us, 'You gotta de-Spector the album,' Dhani says. "I've



Dhani Harrison performs at the inaugural Petty Fest in Los Angeles, September 13, 2016

“I WISH MY DAD
COULD HEAR THIS.
HE WOULD HAVE
BEEN SO PSYCHED”



been hearing that for the last 20 years — every time we do a reissue. But you can't de-Spector it. The way it's recorded, everything fits in its own place, with different instruments taking up different bandwidths. So if you want to, say, increase the volume on the piano, you're not really using the volume knob. You're more just using the frequencies to bring out an instrument more. That's where you really see what Phil was doing. It takes a lot of understanding.”

Spector had been a bone of contention in the long painful process by which the Beatles unraveled. He had been brought in to do additional production and mixing on *Let It Be* by Allen Klein, the manager that Lennon, Harrison and Starr had chosen to represent the Beatles over the objections of Paul McCartney, who wanted to place the quartet's business affairs in the hands of Eastman & Eastman, the firm run by his father-in-law and brother-in-law. McCartney hated Spector's work on *Let It Be* and, years later, would release his own “de-Spectored” version, *Let It Be... Naked*. But both Lennon and Harrison were pro-Spector and elected to work with him on their debut albums. Although Dhani Harrison suggests that his father might have gotten the short end of the stick.

“The stuff Spector did with John [on the *Plastic Ono Band* album] was fantastic. And I think when he did *All Things Must Pass*, he might have been a little bit more, as they say, off his head than when he was doing some of the other stuff. I know my dad had a very hard time working with Phil. He had a bad drug problem and he was, you know, a nutter. But, saying that, my dad was the guiding force. He was the one going and waking Phil up and saying, ‘Please,’ you know? He didn't have to do a lot of the things he was doing to keep Phil up, like bringing him coffee and checking to see if he was still alive. Usually the producer has to do things like that for the artist. So I think working with Spector was a little trying. Dad didn't go back into the studio for a long time after that. Let's just say that.”

While Harrison was most likely not as dissatisfied with Spector's work as McCartney had been, he was intent on remixing *All Things Must Pass* during the final years of his life. Along with Paul Hicks and mastering engineer Alex Wharton, Dhani worked with his father on the 2000 remix/reissue of *All Things Must Pass*. He sees the 50th Anniversary remixes and remastering as a continuation of that process.

“Paul Hicks and my dad were very good friends. And Alex Wharton was a very good friend. He knew what we wanted from this. He knew where we had too much reverb, and he knew my dad hated having too much reverb on his vocals. He used to sit there

with him every single day. He mastered all of my dad's catalog."

Dhani says that advances in digital audio editing technology in the two decades since 2000 made it possible to dig into those tracks containing multiple instruments and achieve a greater degree of isolation and separation of individual instruments. He regards the box set's remixes and remasterings as a marked improvement.

"We played it to my Mum and she cried. Paul Hicks played it to me and I cried. It was the opening track, 'I'd Have You Anytime.' You could hear the fragility in the voice. It's like a tarp has been lifted off the voice. It sounds so vulnerable, and yet so wonderful. I A/B-ed with the original a million times. The new mix has something that the original didn't. I felt if a mix could move me like that, it's definitely going in the right direction."

The process was filled with revelations — such as the extent to which Harrison employed his Moog modular synthesizer on *All Things Must Pass*. He owned the first Moog in England, and one of the earliest units Moog ever produced. It had played a role on the Beatles' *Abbey Road* and Harrison's *Electronic Sound* album. But Dhani and his colleagues discovered the instrument is all over *All Things Must Pass* as well.

"You can't really hear it in the full mix. But once you've heard some of the tracks soloed, you go, like, 'Wow, that's a big dirty Moog bass line in the middle of 'Isn't It a Pity!' And this is why Phil is Phil. You can't hear the Moog until you've heard it once. Then you can never unhear it. Once you've discovered this stuff, it's like archeology. You can't bury it back up. It has to change your perspective on things. And it only makes things better. At no point were we like, 'Oh, I don't like hearing all that stuff.' It's this big doubling act. It's mad, and it's way more electro than you'd think. You'd never guess that that those instruments were in that song."

At the other end of the spectrum, the inclusion of a country pedal steel stalwart like Pete Drake demonstrates the eclectic expansiveness of Harrison's musical vision. "I like to think of *All Things Must Pass* as the best country record of all time," Dhani says. "That great Pete Drake pedal steel on 'Behind That Locked Door,' the song my dad wrote about Dylan.... There's a country hit if ever I'd heard one."

The massive scope of the original album project and the stylistic breadth of the material Harrison stockpiled come across clearly in the box set's generous selection of bonus tracks. George spent a day in the studio running down songs for Spector with just an acoustic guitar and vocal. These recordings offer an intimate glimpse of Harrison

at his most Dylanesque. There was also a day of full-band studio rehearsals, exploring options and locking arrangements into place. There's quite a range of material there, from spiritual songs like "Om Hari Om" and "Mother Divine" to the country-flavored "Going Down to Golder's Green," which calls to mind the Chet Atkins-obsessed George Harrison of the early Beatles recordings.

"There's a version of 'Run of the Mill' that sounds like 'Jessica' by the Allman Brothers," Dhani adds. "It's got all these great guitar harmonies. The bonus tracks are where people are going to go, 'Oh, this is what we would call de-Spectored.'"

Dhani and his crew worked their way through hundreds of tape reels to curate a selection of tracks that provides intriguing insights into the evolution of *All Things Must Pass* without becoming tedious. There's a "party disc" of studio banter, for example. But we're not asked to suffer through take after take after take, to the point where we end up wondering if we can submit an invoice to the Harrison estate for all the hours spent.

"When we're making box sets, I'm very conscious of 'I don't want to hear 20 versions of 'All Things Must Pass' in a row,'" Dhani says. "Like some of those Beach Boys box sets. I don't want to hear 50 versions of 'God Only Knows.' It's better to have three versions. We've got more material. I mean I've got cassettes. And we decided not to put the cassette stuff up against the masters on this record, like some people do. At some point, years from now, there might be our version of the bootleg series. But we want to make sure everything is high quality. My dad was always very conscious of scraping the bottom of the barrel, you know. He'd say, 'Well, if you make my new album you'll have to call it *Scraping the Barrel*.' It's a real

thing. People do scrape the barrel too much. We're very conscious of not doing that. Everything released since my father has passed away has been of the highest quality. There are no throwaway things."

A gifted songwriter, musician and film composer in his own right, Dhani Harrison certainly doesn't need to repackage Harrison Senior's old records to get by. In fact, he's put a lot of his own creative work on hold in pursuit of what he sees as a mission to uphold his father's legacy.

"When my father passed, he didn't have a record deal or any records in the stores. He didn't care. I said, 'Dad, you know you really should get your record in stores. A.) How are you going to make any money? And B.) People should hear your music. People want to hear your music. You shouldn't just leave the world hanging with no record.' He was like, 'Well, I suppose so....' And so I've taken that on as my job, from when he passed away. OK, let's get everything back on the shelves, in perfect order. Obsessive compulsive. In the same-sized boxes, with the lyrics and the photographs. Then maybe in 20 years time I can go on being me, and carry on with my life. But it's gonna take me 20 years! We'll do a 50th anniversary for *The Concert for Bangladesh* as well. We're looking into that. Everything's been put back two years because of the pandemic, but we'll get it done."

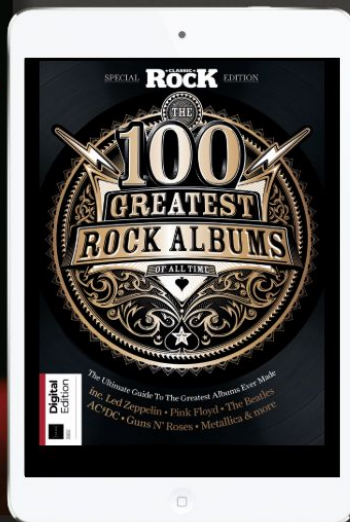
For now, the 50th Anniversary reissue of *All Things Must Pass* offers plenty to keep us occupied. Perhaps more than anything else, it offers a vital connection with a gifted artist and highly evolved human being whom many of us miss dearly — but few, if any, as much as his only child.

"I wish my dad could hear this," Dhani says. "He would have been so psyched. It sounds timeless, but it also sounds like it could have been recorded yesterday." **GW**



Multiple versions of the new *All Things Must Pass* box set will be available, including an Uber Deluxe Edition and a Super Deluxe Edition [pictured]

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SIGN OF THE TIMES

10 of our editors' favorite pieces
of recent-vintage signature gear

By Amit Sharma

WHETHER OR NOT you consider the Gibson Les Paul a “signature model,” there’ve been some truly revolutionary artist-inspired gear lines over the years — some models even becoming the most popular guitars in a manufacturer’s line. Just look at the MXR EVH Phase 90, undoubtedly the most iconic and enduring phaser pedal of ‘em all. It’s the perfect tribute, in tone and aesthetics, to the man who popularized the sound more than anyone else. Then there’s the Ibanez Jem, co-designed in 1987 with Steve Vai, the high-performance seven-string shred machine that would inspire a whole new range of superstrats under the RG series, which — let us not forget — continues to thrive, alongside the instruments bearing his name.

Of course, there will always be those who dislike playing a piece of gear made specifically for someone else, and that’s understandable. Though it’s worth bearing in mind that, when executed well, signature models often bridge the gap between users and designers, with those little tweaks that make everything sound or play better. It could be something as simple as a comfort cut on the back of a Tele, like Richie Kotzen’s signature Fender, or the wider response on a wah pedal like the Jerry Cantrell Cry Baby — perfectly dialed in for the throater and more ominous tones Alice In Chains built their career on. In this list, we look at 10 of our favorite signature models, rounding up some of the more recent guitars, pedals and amps.

BLACKSTAR

CV30 CARMEN VANDENBERG AMP

\$999, blackstaramps.com

► Announced at the beginning of the year, this combo from the British designers makes history as the first signature amp for a female artist. And it couldn’t be more deserved, given Carmen Vandenberg’s colossal tones in her own band, Bones UK, as well as Jeff Beck’s group, having appeared on 2016’s *Loud Hailer* and the tours around it. The 6L6-powered CV30 has two channels, each with two voicings, as well as a series effects loop, some built-in reverb and Blackstar’s cunning ISF control, which allows users to blend between scooped American sounds and British mid-range. “They sound great alone, but they also take pedals really well,” the LA-based guitarist tells us, explaining how she sets her amp “with a bit of bite” and then kicks in her EarthQuaker Devices Erupter fuzz or J. Rockett Archer overdrive wherever required.





PEAVEY

MISHA MANSOOR INVECTIVE

\$799, peavey.com

▲ The newly unveiled lunchbox version of Periphery guitarist Misha Mansoor's 120-watt juggernaut is equally as impressive — maybe even more so when you factor its size and cost against the amazing tones and features it comes with. First of all, with a lead channel based on the 6505, it's almost guaranteed to cover all your distorted needs, especially when you factor in the footswitchable boost inspired by Mansoor's favorite TS-style overdrive. There's also a built-in gate, a tight switch to help control the low-end, a buffered effects loop, mic-simulating XLR and USB connections for silent recording and even a Tube Status Indication circuit to help you identify faulty tubes from two lights on the front panel. The ultimate mini-head for modern metal? It might just be.

ERNIE BALL MUSIC MAN

ST. VINCENT GOLDIE

\$2,999, music-man.com

▶ Annie Clark, better known as St. Vincent, has become one of the most inspiring guitar heroes for a new generation. The Grammy-winning Tulsa-born, Dallas-raised alternative-rock queen partnered with Ernie Ball Music Man for her first signature in 2016, which was notable for its lightness, retro looks and gender-neutral design. At the time, she told GW how heavier instruments often would “render themselves impractical and unfunctional for a person like me because of their weight,” inspiring her to “make something that looked good and not just on a woman, but any person.” This year's new Goldie model sticks with the same striking body shape with some new finish options (Cashmere, Silk Charmeuse and Velvetreen) and an update on the trio of mini humbuckers found on the original.



JHS

ANDY TIMMONS AT+
DISTORTION/BOOST\$219, jhs pedals.info

▼ Ibanez-wielding instrumental virtuoso Andy Timmons had been using JHS's Angry Charlie distortion — not just for extra gain but as his *main* tone into the clean channel of his Mesa/Boogie Lonestar combo — for several years before hooking up with the Kansas City pedal wizards to create his own spinoff back in 2016. As well as the kind of thunderously warm tones that could turn even the cleanest amp into a weapon of mass destruction, it carried a three-way toggle to switch between 25W, 50W and 100W modes — providing the compression/headroom characteristics of different power sections. Thankfully, that incredibly practical addition is still there on the updated AT+, which also features a second button for its new boost mode. Ultimately, this is one of the best-sounding and well-designed distortion pedals out there, which any footage of Timmons from the last five years or so will attest.



GIBSON

SLASH COLLECTION "VICTORIA"
LES PAUL STANDARD GOLDTOP\$2,999, gibson.com

▼ In 2013, Slash put a note on his website asking fans to help reunite him with a 1989/90 Gibson Goldtop (serial #70854) that was taken around the world and used on stage with Guns N' Roses before being stolen out of his studio, along with his other instruments, in 1998. Used live on songs like "Sweet Child O' Mine," "November Rain" and "Knockin' on Heaven's Door," he described it as "probably the best guitar that I ever heard for playing those kinds of solos... which somebody out there still has." Unfortunately, the axe and its owner were never reunited — though it did inspire Gibson's recently launched Slash Collection being updated with an Alnico 2 Custom Burstbucker-loaded "Victoria" Goldtop. "At some point, I found out who was responsible for the theft," the iconic six-stringer recently revealed, "and her name was Victoria, so I decided to name the guitar after her!"



PRS

JOHN MAYER LUNAR ICE SILVER SKY

\$2,699, prsguitars.com

Launched in 2018, the Silver Sky certainly was a controversial move for PRS — with many noting how it was the most Strat-like instrument to ever have been produced in their Maryland factory. And while it was certainly derivative of the Fender original, with many of the features you'd expect on an early '63 or '64 Strat, there were a few thoughtful additions that make the John Mayer signature unique in its own way, including the reversed three-a-side headstock, top-locking tuners and opaque finishes. Like last year's Limited Edition Nebula, the all-new Lunar Ice model features an eye-popping polychromatic "flip-flop" finish, which reflects light differently depending on the angle it's viewed from, perfectly pairing vintage class with modern looks.

FENDER

JIMMY PAGE TELECASTER

\$1,499, fender.com

Fifty Custom Shop replicas of Jimmy Page's 1959 Dragon Telecaster were made in 2019, though priced at \$25,000, it'd be fair to say only a handful of fans would've been able to afford one. The guitar was gifted to him in 1966 by Jeff Beck, used extensively in the Yardbirds and on Led Zeppelin's debut, as well as for the "Stairway to Heaven" solo — so it's no surprise the tribute instruments made headlines. Thankfully, an affordable Mexican-made alternative exists, and though there are no signatures or hand-painted embellishments by Page himself, the guitarist did ensure that the production-line instruments were faithful recreations and true to specs of his storied original. "This guitar is so special and has so much history," he said at the time. "It's so absolutely as it is, as it should be, and as it was."



JACKSON

PRO SERIES JEFF LOOMIS KELLY ASH

\$1,399, jacksonguitars.com

Any guitar built for Arch Enemy lead guitarist Jeff Loomis has to accommodate the fast and furious fretwork he's renowned for, and his latest Jackson signature, released this year, is no exception. Loaded with a Floyd Rose tremolo and his custom set of active Seymour Duncans, which use more open-sounding Alnico 5 magnets in place of the hotter ceramics found in the standard Blackouts, it presents a perfect balance of power and dynamics. Impressively, nearly all the features on this Korean-made model are exactly the same as its USA equivalent, which costs almost four times as much. Best of all, though, it's a metal machine that actually looks like it's been to hell and back, thanks to the sandblasted ash top and headstock. It's therefore guaranteed to turn heads (and/or melt faces) anywhere you go.

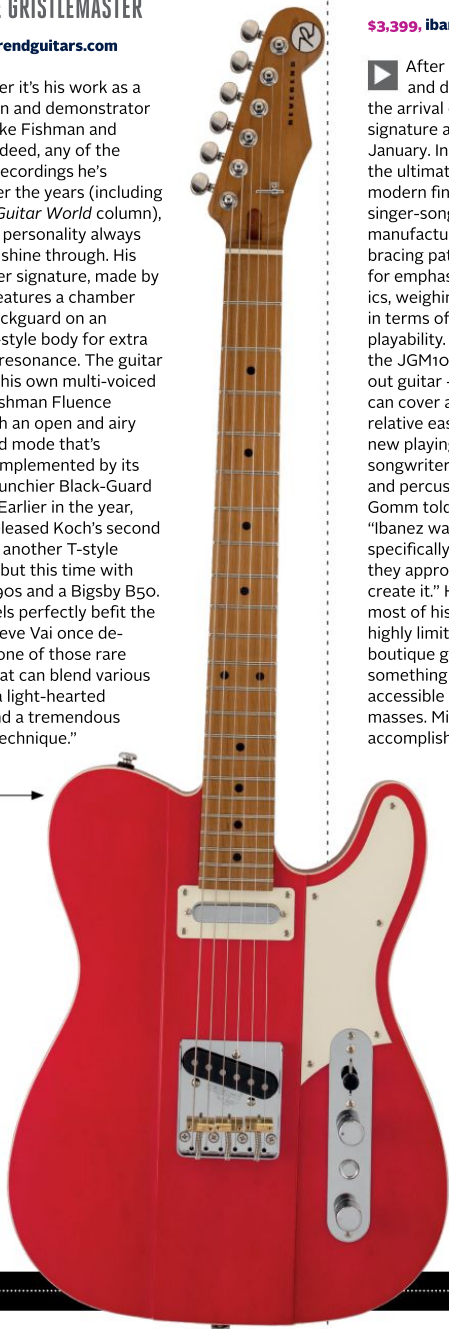


REVEREND

GUITARS GREG KOCH SIGNATURE GRISTLEMASTER

\$1,599, reverendguitars.com

Whether it's his work as a clinician and demonstrator for brands like Fishman and Martin or, indeed, any of the videos and recordings he's released over the years (including his current *Guitar World* column), Greg Koch's personality always manages to shine through. His Gristlemaster signature, made by Reverend, features a chamber under the pickguard on an oversized T-style body for extra sustain and resonance. The guitar comes with his own multi-voiced signature Fishman Fluence pickups, with an open and airy White-Guard mode that's perfectly complemented by its fatter and punchier Black-Guard alternative. Earlier in the year, Reverend released Koch's second signature — another T-style instrument, but this time with Fishman P-90s and a Bigsby B50. These models perfectly befit the man who Steve Vai once described as “one of those rare guitarists that can blend various styles with a light-hearted approach and a tremendous amount of technique.”

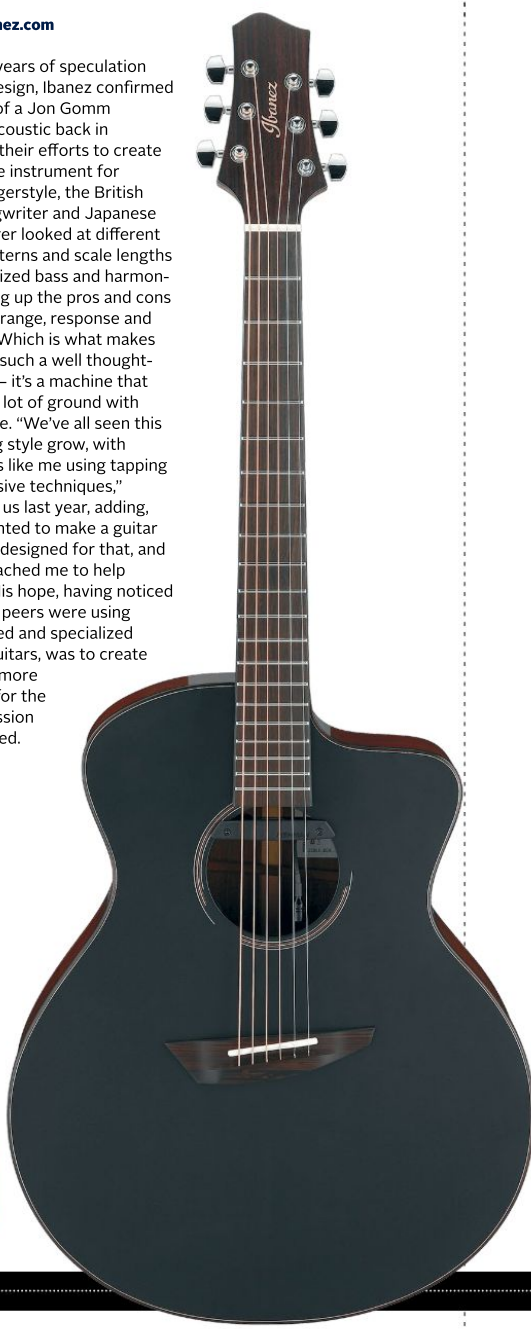


IBANEZ

JON GOMM JGM10 ACOUSTIC

\$3,399, ibanez.com

After years of speculation and design, Ibanez confirmed the arrival of a Jon Gomm signature acoustic back in January. In their efforts to create the ultimate instrument for modern fingerstyle, the British singer-songwriter and Japanese manufacturer looked at different bracing patterns and scale lengths for emphasized bass and harmonics, weighing up the pros and cons in terms of range, response and playability. Which is what makes the JGM10 such a well thought-out guitar — it's a machine that can cover a lot of ground with relative ease. “We've all seen this new playing style grow, with songwriters like me using tapping and percussive techniques,” Gomm told us last year, adding, “Ibanez wanted to make a guitar specifically designed for that, and they approached me to help create it.” His hope, having noticed most of his peers were using highly limited and specialized boutique guitars, was to create something more accessible for the masses. Mission accomplished.



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SOUND CHECK

*the gear
in review*



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**DUSKY
ELECTRONICS**
Augustus



Semi-Charmed Life

EPIPHONE ES-335 AND ES-339

By Chris Gill

▶ A LOT of great guitars were conceived during Ted McCarty's reign as president of Gibson from 1950 through 1966, including the Les Paul, Explorer, Flying V, Moderne, SG and Firebird. These solidbody models have withstood the test of time admirably, but in my opinion the greatest and most innovative achievement to come from Gibson's McCarty era was the semi-hollow thinline ES-335. By combining the best attributes of solidbody and hollowbody designs, the ES-335 and its offspring (the ES-345, 355 and more recent 339) is somehow more than the sum of its parts. A perfect guitar for almost any style of music, the semi-hollow Gibson ES has been a favorite of a diverse crew that includes Chuck Berry, B.B. and Freddie King, Eric Clapton, Eddie Van Halen (in his early days), Ritchie Blackmore (ditto), Alex Lifeson, Johnny Marr and, more recently, Dave Grohl, whose Trini Lopez model is a direct offshoot of an ES-335.

Epiphone
ES-335





Epiphone
ES-339

I highly recommend an ES-335 or one of its descendants for guitarists seeking a first instrument as well as anyone looking to expand their collection. In the past, this used to be a somewhat expensive proposition, but, thanks to Epiphone, the price of a genuine ES semi-hollow electric is more affordable than ever. We took a look at two examples from Epiphone's "Inspired by Gibson Original ES Collection": the Epiphone ES-335 and smaller proportioned ES-339.

FEATURES At a quick glance, the Epiphone ES-335 and ES-339 look almost identical, with the latter having a body that's two inches smaller (the ES-335 measures 16 inches across the lower bout while the ES-339 measures 14 inches) but still maintains the same proportions and curves. However, there are a few subtle differences, with the ES-335 conforming more to original vintage specs while the ES-339 has a few modernized customizations.

Both models feature a body constructed from laminated maple with an arched top and back, both surrounded by single-ply cream binding. The center block, which extends the full length of both bodies, is maple as well. The glued-in set necks are identical, constructed of mahogany with a single-ply cream bound Indian laurel fingerboard and providing a 24.72-inch scale length, rounded C profile, 12-inch radius, 22 medium jumbo frets, dot inlays and a Graph Tech NuBone nut measuring 1.69 inches.

Hardware similarities on both models include a LockTone Tune-O-Matic bridge with LockTone stop bar, floating black five-ply pickguard and black "top hat" control knobs with metal inserts. Pickups are a pair of Alnico Classic Pro humbuckers with nickel-plated covers, and controls consist of individual volume and tone controls for each pickup featuring CTS potentiometers and a three-way pickup

selector toggle switch.

In addition to the smaller size body of the ES-339, differences between the two models include vintage Kluson-style Epiphone Deluxe tuners with tulip-shaped buttons on the ES-335 while the ES-339 has Grover Rotomatics with nickel-plated buttons; a top-mounted output jack on the ES-335 while the ES-339's jack is side mounted; and an adjustable pickguard mounting bracket on the ES-335 while the ES-339 features a less-obtrusive L-shaped bracket. Also, the ES-335 is only available with a Cherry or Vintage Sunburst finish, while the ES-339 provides both of those plus Pelham Blue or Natural options.

PERFORMANCE The Epiphone ES-335 and ES-339 sound close enough to each other to fool most listeners in a blindfold test, but the smaller 339 has a little less acoustic resonance and a tighter, more focused midrange than the 335. Both models deliver bold, fat tones with a satisfying percussive attack that morphs into smooth sustain. The classic-voiced pickups are slightly hotter than vintage spec, able to push an amp into dazzling overdrive and also clean up nicely when the volume control is backed down even when the amp is dialed to a high gain setting. The tone of both models is perfect for any style of music: classic rock, jazz, blues, alternative and all but the most extreme versions of metal and the twangiest country.

Even more impressive is the attention to detail evident in the construction and playability. In a blindfold touch test, most players wouldn't be able to tell the difference between these highly affordable models and their much more expensive new Gibson counterparts. With the Epiphone ES-335 selling for \$549 and the ES-339 going for only \$499, either (or both) are very affordable options for beginners as well as seasoned players looking to expand their sonic arsenals.

CHEAT SHEET



STREET PRICES:

Epiphone ES-335, \$549;

Epiphone ES-339, \$499

MANUFACTURER:

Epiphone, epiphone.com

- A pair of Alnico Classic Pro humbuckers provide harmonically rich tones with excellent definition and slightly higher output boost than vintage-voiced pickups.
- The ES-335's body measures 16 inches across the lower bout while the ES-339's body is proportionally two inches smaller, measuring 14 inches.
- Differences between the two models include Epiphone Deluxe tuners and a top-mounted output jack for the 335 compared to Grover Rotomatics and a side-mounted output jack for the 339.
- The ES-335 is available with a Cherry or Vintage Sunburst finish, while the 339 offers both, plus Pelham Blue or Natural options.
- **THE BOTTOM LINE:** Epiphone's new ES-335 and ES-339 models allow guitarists to enjoy the original ES semi-hollowbody experience at an affordable price that doesn't sacrifice tone or playability.



Love at First Sting

CARR AMPLIFIERS SUPER BEE

By Paul Riario

IN THIS TECHNOLOGICAL age, guitarists are more likely to toggle between a Deluxe Reverb and a cranked Super Reverb from an amp-modeling processor than use the real thing. Thankfully, veteran boutique amp designer Steve Carr, who hand-builds extraordinary point-to-point wired tube amplifiers at his North Carolina workshop, will have none of this digital hogwash. Carr's latest creation, the Super Bee, is a lightweight 10-watt all-tube combo with reverb and built-in attenuation. It features a novel rotary "Sting" switch that offers three curated Black-panel amp-voicings that range from glassy warmth to revved-up punch. Now, while I can't say for sure that this is Carr's response to modeling amps, I can tell you Carr has managed to nail high-powered "Fullerton-era" tube tone in a powerful low-wattage combo with a springy liveliness that sounds nearly panoramic. Prepare to shelve those digital processors; this sweet-as-honey Super Bee is going to stir up

one helluva buzz among tube amp enthusiasts and home-recording night owls.

FEATURES The remarkable Super Bee is a cathode bias amp featuring an EZ81 rectifier, two 12AX7 and one 12AT7 preamp tubes, tube-driven spring reverb, premium Jupiter capacitors and immaculate point-to-point wiring. But what sets the Super Bee apart from Carr's many other models is the inclusion of a pair of uncommon 6BM8 tubes that pull double-duty as a combined pentode power and triode preamp tube to drive the amp at a roaring 10 watts of full power. Controls include Volume, a three-way rotary "Sting" switch (64, 68 and 72), Treble, Middle, Bass, Reverb, 10W/0-2W (Attenuator with power select toggle switch) and a single play/off/standby switch. Best of all, Carr's fourth-generation built-in attenuator can ramp down the Super Bee from 2 watts to an almost zero-watt-quiet whisper — all while maintaining the amp's sensational touch-sensitive dynamics. The amp just looks cool

as well, exuding a sharp retro-inspired appearance with its solid pine cabinet covered in tweed and black Tolex, with white piping borders separating the two colors from its inverted-trapezoidal brown grille (other color options are available). Finally, I decided to review this combo loaded with an Eminence Copperhead 10-inch speaker rather than the 12-inch Carr Valiant speaker.

PERFORMANCE Carr's inspiration for the Super Bee (outside of its Dodge muscle car namesake) is drawn from a personal '64 Deluxe Reverb and a variety of stock and hot-rodded Sixties Super Reverb amps, so it's no coincidence that each avenue selected from the Super Bee's "Sting" switch — 64, 68 and 72 — offers its own spellbinding vistas of familiar Black-panel tonal range. The 64 voicing is based on that Deluxe Reverb and gushes with a desirable scooped-mids sound that divulges a bell-like shimmer for cleans. Clicking up to 68 reveals one of my favorite tones on the Super Bee; a combination of bold and stout cleans where every note you pluck strikes with a sinewy punch — very much like a nearly cranked Super Reverb. Finally, the 72 notch is an overdriven nirvana of Fifties Tweed snarl or late-Seventies Marshall raunch, depending where you set the amp's interactive EQ and volume. No matter which "Sting" voicing is selected, the Super Bee never lets up with its surprisingly dimensional tone. While I do believe most players will gravitate towards the 12-inch speaker for the Super Bee, I do find the 10-inch Copperhead pulls in more focused and tighter tones, providing far more cutting clarity in the mids, but even more astonishing, the amp doesn't fall prey to that diminutive "boxy" sound as a compact combo. The built-in attenuator is phenomenal for its efficiency in producing increased touch-sensitivity and harmonics at such low volume levels, making it an unbelievable recording and bedroom amp. I can also reveal the reverb is gorgeous and splashy, and the amp works great with pedals too, but the Super Bee reminds me it's just one of those combos that sounds best plugged straight in.



STREET PRICE:
\$2,430
MANUFACTURER:
Carr Amplifiers,
carramplifiers.com

- The rotary "Sting" switch offers three "Fullerton-era" amp-voicings that encompass shimmering scooped cleans, Black-panel punch and hot-rodded drive.

- The Super Bee's built-in attenuator can vary the amp's output from 2 watts and below without losing any touch-sensitivity and dynamics, or bypassed to run at 10 watts of full power.

- **THE BOTTOM LINE**
The Super Bee is an outstanding achievement for a low-watt tube combo with built-in attenuation and reverb, and three souped-up Black-panel amp-voicings delivered with power and authenticity.



Crunch Time

GRETSCH G2622-P90 STREAMLINER

By Chris Gill

▶ **“THAT GREAT GRETSCH sound”** has remained a beloved marketing slogan by Gretsch for several decades now. That “sound” previously encompassed everything from the rip-roaring twang of a full-size hollowbody with Filter’Tron humbuckers to the sizzling spank of a chambered Duo Jet with DeArmond/DynaSonic single-coils. However, in recent times, Gretsch has expanded the range of tones its instruments offer guitarists significantly enough that maybe the slogan should be changed to “Those great Gretsch sounds.”

Several recent additions to Gretsch’s Streamliner collection are a great example of how Gretsch has expanded its tonal range without sacrificing the *je ne sais quoi* that makes a Gretsch a Gretsch. With its thinline semi-hollow body and pair of P90-style Fidelisonic 90 single-coil pickups, the new Gretsch G2622-P90 Streamliner pushes beyond classic Gretsch parameters, offering a unique new voice that will still please even the most die-hard Gretsch aficionado.

FEATURES From the front, the body of the Gretsch G2622-P90 has the same curvaceous, 16-inch-wide double-cutaway shape of the early Sixties 6120, but that’s pretty much where the resemblance starts and stops. The body features an arched top and back made of laminated mahogany, slim 1.75-inch depth, enlarged f-holes, aged white top and back binding with black/white/black purfling and a chambered spruce center block, which makes the guitar a true semi-hollow model. The nato set neck has a 24.75-inch scale length and features a laurel fingerboard with a 12-inch radius, 22 medium jumbo frets, synthetic bone nut with 1.6875-inch width, single-layer aged white binding surrounding the fingerboard and headstock, pearloid oval fretboard marker inlays and a thin, U-shaped profile.

The most important detail is the brand-new Gretsch Fidelisonic 90 single-coil pickups, which resemble mid-Fifties “staple” P90s but have their own distinct character that’s different from both “staple” and regular P90s. Each pickup has a chrome-

plated cover and is mounted in a classy-looking cream bezel attached to the top with four screws. Height is adjusted via screws between the A/D and G/B strings. The controls are the classic Gretsch configuration of a master volume on the upper bout and individual pickup volume and master tone controls in a triangular configuration on the lower bout, with a three-way pickup toggle on the upper bout above the low E string.

The “radio arrow” control knobs are also a new design, made of cream plastic and featuring a gold metal insert with arrow indicators. The hardware is nickel plated and consists of a V stoptail, anchored Adjusto-Matic bridge and die-cast tuning machines. There’s also a black single-ply floating pickguard on the treble bout. Finish options are the red Claret Burst and brown Havana Burst, apparently named to appease wine-drinking, cigar-smoking Gretsch players.

PERFORMANCE With a tone that is crunchier than a two-ton bag of pork rinds, the Gretsch G2622-P90 Streamliner delivers



CHEAT SHEET



a satisfying snarl that's more aggressive than the usual Gretsch twang. The treble is enhanced, so these pickups also provide more bite and snap than a P90. Equipped stock with .010-.046 strings, this guitar can punch the front end of an amp quite aggressively. Its thick midrange rocks hard with the guitar's master volume up full, while backing down the master volume cleans up the tone with a gorgeous treble sparkle.

Construction, playability and comfort is astounding for an instrument that streets for less than \$500. The wood grain visible under the transparent sunburst finish shows that Gretsch didn't skimp on material quality either.

At this price, the Gretsch G2622-P90 Streamliner is a no-brainer for anyone seeking a semi-hollow model that can rock hard and stand out in a crowd. I also highly recommend the G2655-P90 Streamliner Jr., which has a body that measures two inches smaller but delivers similar tones and performance.

- **STREET PRICE:**
\$499.99
MANUFACTURER:
Gretsch.gretschguitars.com
- The brand-new Fide!iSonic 90 single-coil pickups deliver snarling midrange and brilliant treble that's more aggressive than typical Gretsch twang.
- The body features a chambered spruce center block and real f-holes to provide the ideal balance between full-bodied hollow tones and the feedback resistance of a solidbody.
- **THE BOTTOM LINE:**
The Gretsch G2622-P90 is perfect for players who love the classic Gretsch look and feel but want a slightly different, hard rocking sound that stands out from the crowd.

Buzz Bin



Dusky Electronics Augustus Octave Fuzz

IT USED TO be the octave fuzz effect (also known as the "Octavia," designed by Roger Mayer) was that one buried pedal you'd break out and blow the dust off when you needed to cover Jimi Hendrix's solos on "Purple Haze" and "Who Knows." Not any more. Artists from Josh Homme to Kenny Wayne Shepherd have adopted some variation of an octave fuzz as part of their arsenal, not to mention an underground army of indie and alternative rock bands that continually use the octave fuzz to great effect (sorry).

Cue newcomer Dusky Electronics from North Carolina, with their Augustus octave fuzz pedal to completely breathe new life into this "dusty" effect. Neither an "Octavia" clone nor a sub-octave fuzz, the Augustus is an original design that converts the incoming audio signal by "folding each wave in two to double its frequency." This results in "severely mangling the waveform in the process," according to the company. Now, I don't know about you, but words like "folding" and "mangling" to describe an octave fuzz is something I want to explore immediately.

First off, the face of this pedal is emblazoned with a fearsome multi-tentacled octopus wearing a laurel wreath, which I'm assuming is a clever caricature of Caesar Augustus "Octavian" (I see what you did there, Dusky). The solidly built Augustus features controls for Heat (amount of fuzz), Meat (bass content), Light (high-frequency content) and More (output volume). What's neat is Meat and Light are subtractive EQ controls where it's best to roll them fully clockwise and work backwards to sculpt your preferred frequencies. The pedal features a high-impedance input buffer, MOSFET input for increased response and dynamics, and can be run with a 9V battery or from a 9-18V power source (although Dusky notes that there's no sonic benefit at 18V).

For the Augustus, it's all about frequency content — where the interactive Meat and Light EQ controls offer surprising range for use as a thickening agent or subduing the overall shagginess to highlight the mids, which is why this musically textured pedal works great for stacking fuzzy octave timbres to just about any electronic instrument. At 9 o'clock and up, the Heat knob dishes out piles of churlish distortion and turbulent sawtooth fuzz, and depending on how aggressively you pick or stab notes, the sputtering upper-octave ring-modulation effect always makes its presence known — even on cleaner settings. For all its hirsute raucousness, the Augustus satisfyingly mangles its multilayered octave fuzz tones, and I'm thoroughly enchanted by this leviathan of a stompbox. — *Paul Riaro*

STREET PRICE: \$200

MANUFACTURER: Dusky Electronics, duskyamp.com

STRING THEORY

by Jimmy Brown



For video of this lesson, go to
GuitarWorld.com/September2021

I GOT RHYTHM, PART 20

Sextuplets and 16th-note triplets

SO FAR, IN our exploration of triplet rhythms, we've learned about eighth-note triplets, which are three equally spaced notes per beat, and quarter-note triplets, which are three equally spaced notes spread out across two beats. To review, quarter-note triplets may be thought of as "half-time triplets," as they're half as fast as eighth-note triplets and have a staggered, slow-motion quality. We're now going to venture in the opposite direction and dimension and learn about a smaller, faster subdivision called the *sextuplet*, and its nearly identical twin, the *16th-note triplet*, which has the same rhythmic value and duration.

Sextuplets and 16th-note triplets may be thought of as "double-time triplets," as they're both played twice as fast as eighth-note triplets, with six evenly spaced notes per beat. What's interesting and cool about them is that they can be phrased three different ways: 16th-note triplets occur as two three-note groups (3 + 3), which link to a pair of even, or "straight," eighth notes — three triplets per eighth note; sextuplets can be either three groups of two (2 + 2 + 2), which relate to eighth-note triplets with an extra note inserted between each one, or a straight six-note group. In any case, the notes are usually alternate picked, unless you're using hammer-ons, pull-offs, taps or finger slides.

FIGURE 1 demonstrates how this all works, using a repeating C note. We begin with even eighths, counting "1 &, 2 &." Then, on beats 3 and 4, we pick 16th-note triplets and count "3 trip let & trip let, 4 trip let & trip let." In bar 2, we revert back to straight eighth notes for two beats then switch to sextuplets, now counting "3 a trip a let a, 4 a trip a let a." Notice the two different accent patterns and beaming configurations here, with beat 3 of bar 2 encompassing three two-note groups and beat 4 being a "straight six." Since we're only playing a repeating C note, the use of accented pick attacks is what conveys the different groupings. But the difference in sound between 16th-note triplets and sextuplets may also be determined by a line's melodic contour, meaning the ways in which the notes go up and down in pitch.

FIGURE 2 shows how this works, by

FIG. 1 slowly

FIG. 2

FIG. 3 P.M. throughout

incorporating different notes into the phrasing. We start out on beat 1 with two even eighth notes, counting "1 &." We then switch gears on beat 2, transitioning to eighth-note triplets and counting "2 trip let." On beat 3, we double-up the triplet rhythm, adding pull-offs from C to B. This naturally conveys a sextuplet phrasing, as we're now hearing, within a single beat, what sound like three groups of two (2+2+2), which are counted "3 a trip a let a."

On beat 4, we change things up by introducing a new, lower note, G, after each pull-off. This effectively changes the phrasing to two sets of 16th-note triplets (3+3), which are counted "4 trip let & trip let." As a beneficial exercise, practice repeatedly alter-

nating between beats 3 and 4 while tapping your foot squarely on each beat.

FIGURE 3 further exemplifies the distinctions between 16th-note triplets and sextuplets — by incorporating additional notes that dictate different phrasing patterns. We're playing six evenly spaced notes per beat throughout, and it is the melodic contour that determines the note groupings within each beat and how they're counted and beamed. In both bars, the first two beats feel like two groups of three (3 + 3), with an ascending chromatic row on each string. Beats 3 and 4 of bar 1 sound like three two-note groups (2 + 2 + 2), with two notes toggling back and forth. And, finally, beats 3 and 4 of bar 2 are straight descending sixes.

Senior Music Editor "Downtown" Jimmy Brown is an experienced, working musician, performer and private teacher in the greater NYC area whose mission is to entertain, enlighten and inspire people with his guitar playing.



**For video of this lesson, go to
GuitarWorld.com/September2021**

AROUND THE BENDS, PART 8

String-bending strategies with the E Mixolydian mode

OVER THE COURSE of the last seven columns, we have taken a detailed look at a variety of string bending and finger vibrato techniques on the high E and B strings, with the focus on the E minor pentatonic scale and E Dorian mode. This month, we'll shift our attention to string bending and vibrato techniques based on the E Mixolydian mode, played on the B string. Just as we had done previously, we'll focus on each degree of the scale — E Mixolydian is spelled E, F \sharp , G \sharp , A, B, C \sharp , D — and utilize each of these notes as a pivot point or note of emphasis in a handful of musical phrases.

There are seven different notes in the E Mixolydian mode, and for each them, we can sound the pitch by either 1) fretting the note conventionally, 2) bending up to it from a note located lower on the fretboard, or 3) bend down to the note by first pre-bending it up, picking the string then releasing the bend back to the note, as it would be fretted normally.

FIGURE 1 illustrates the E Mixolydian mode played on the B string, starting on the open B note and ascending upwards almost a full two octaves, to a high A, sounded by bending G♯ at the 21st fret up one half-steps. (On a 22-fret guitar, this note can be sounded by fretting it conventionally).

The open B note is the 5th scale degree of E Mixolydian. Starting from E, which is the "1," or root, the next four notes of the mode function as the major 2nd, F♯, the major 3rd, G♯, the 4th, A, and the 5th, B. The remaining scale degrees are the major 6th, C♯, and the minor, or "flatted," 7th (♭7), D. This series of notes is nearly identical to the E major scale (E, F♯, G♯, A, B, C♯, D♯), the only difference being the 7th degree; in E Mixolydian, the 7th is D, which is one half step and one fret lower than D♯, which is the major 7th.

The first fretted E Mixolydian note on the B string is C♯. As shown in **FIGURE 2**, we can sound this pitch by bending the open B string up one whole step, which is accomplished by pushing down on the string behind the nut. Legendary rock guitarists Jimi Hendrix and Jimmy Page have made great musical moments with this technique, as heard on Hendrix's "Hear My Train a'

FIG. 1 E Mixolydian, 2nd string

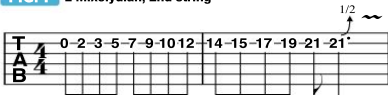
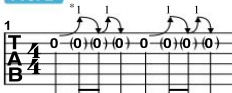


FIG. 2



*bend string by pushing down on it behind the nut

FIG. 3

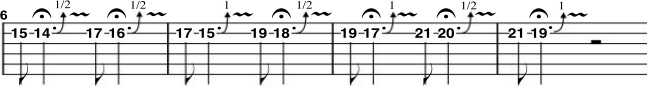


FIG. 4

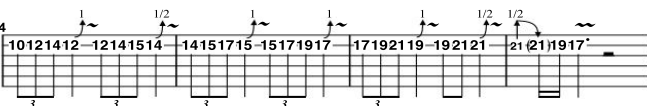


FIG. 5

let ring throughout



Comin” and Led Zeppelin’s “Heartbreaker.” The next two higher fretted notes in E Mixolydian are D and E, and the figure illustrates bending up to these notes from each a half step (one fret) and a whole step (two frets) below. **FIGURE 3** continues the process up the B string through the remaining scale degrees — F♯, G♯, A, B, C♯, D, E, F♯, and G♯.

A great way to work on honing your pitch

centering, or *intonation*, when bending, is to first fret and pick a note conventionally, then move down a fret, pick the string again and bend up the same pitch from a half step below. **FIGURE 4** offers a series of three-note phrases wherein the last note is bent up to the previously fretted note. **FIGURE 5** illustrates a similar idea that also incorporates the open high E string, which is used as a “drone.”

Guitar World Associate Editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons.

THE GRISTLE
REPORT

by Greg Koch

For video of this lesson, go to
GuitarWorld.com/September2021MODULATION
RESOLUTIONBreaking down of the last
section of "2.65"

THIS MONTH, I'D like to offer a detailed breakdown of the last section of a tune of mine called "2.65," which I originally recorded way back in 1994 for my album *Strat's Got Your Tongue*. As I've described in the past two columns, the guitar part was devised in such a way as to emulate the block-chording sound of a Hammond B3 organ, as I will add syncopated bass notes against shifting chord inversions, à la the funky, "fill in the gaps" approach we hear in the playing of all of our favorite B3 players.

To review, the tune's "A" section introduces the primary theme in the key of A, followed by a modulation down one whole step, to the key of G. The next section is built on a modulation up one and one half steps, from the key of A to the key of C, and then another whole-step modulation up to the key of D. I then resolve this section with quick references to the V (five) chord, E7#9, and the bVII (flat seven) chord, G9, as we circle back to the key of A.

After another rollicking ride through the elements played in the keys of A and G, I wrap up the song form by transposing the initial musical content to the key of E, and I use this opportunity to introduce a few additional twists before returning to the "top" of the form for the solos.

FIGURE 1 illustrates the four-bar form that represents this final "piece of the puzzle." As shown in bar 1, root-note pedal tones are once again played against shifting chord voicings on higher strings, and as we have now modulated to the key of E, open low-E-string accents are syncopated against E6 and E9 voicings, followed by A/E.

Bar 2 kicks off with a nice E7 voicing that places the b7, D, "in the bass" (as the lowest note), and this triadic form descends in half steps to Edim7 and Am6/E, resolving to E/G# in bar 3.

I then apply a similar approach to this voicing, moving down in half steps through bar 3 to Edim7 and D/F# and finally resolving back to a lower voicing of E7. Bar 4 offers punctuation with syncopated accents on E7#9, setting up the return to the key of A at the top of the form.

The E6 and E9 voicings in bar 1 of **FIG-**

Triplet Feel (♩ = ♩♩♩)

FIG. 1

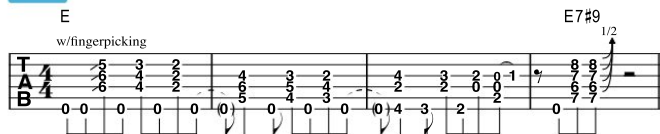


FIG. 2

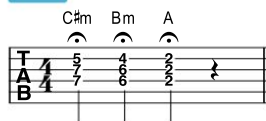
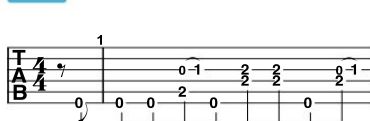
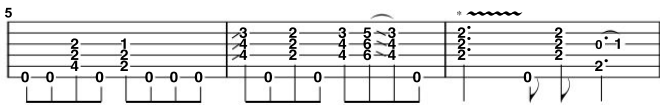


FIG. 3



*Slide up one fret and back repeatedly



*slide up and back.

FIG. 4



FIG. 5

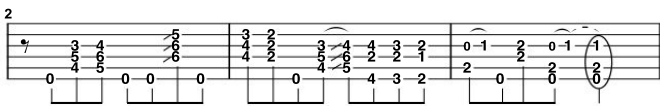
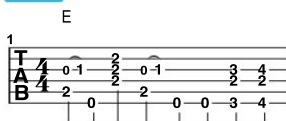


FIGURE 1 can also be analyzed as C#m/E followed by Bm/E, as shown in **FIGURE 2**.

This type of "pedal tone against shifting chord voicings" approach is one I like to employ while comping (short for "comping," in reference to playing rhythm under a solo performed by another musician), along the lines of **FIGURE 3**.

I will often take the descending form shown in bar 2 of **FIGURE 1** and reverse it, playing it in ascending form as shown in **FIGURE 4**. And lastly, I can use all of these different elements together to vamp over E, as demonstrated in **FIGURE 5**.

Greg Koch is a large human who coaxes guitars into submission in a way that has left an indelible print on the psyches of many Earth dwellers. Visit GregKoch.com to check out his recordings, instructional materials, signature musical devices and colorful hats.

MELODIC
MUSE

by Andy Timmons

For video of this lesson, go to
GuitarWorld.com/September2021GYPSY
MELODIESHow to play the Jimi
Hendrix-inspired tune,
“Electric Gypsy”

A SONG OF mine that is among the most requested at gigs and clinics is “Electric Gypsy,” which goes all the way back to my very first CD, *Ear Ecstasy*, from 1994. Over the years, I’ve seen a variety of people playing their renditions of the tune on YouTube and social media. I am very honored by that, and it is very humbling to see.

This song is based primarily on single-note riffs that outline the underlying chord progression. In that way, the construction of the guitar part is more like a chord-melody approach. As you’ll see in the following examples, I utilize various pedal-tone approaches that serve to present the harmony — the relationship between the melody and the chords — in a clear way.

The origins of the tune go back to 1992, when I was living in Queens, New York, and playing in Danger Danger, as well as the Andy Timmons Band. I was living with Kasey and Carl Smith, the bassist and drummer, respectively, from Danger Danger, who are both fantastic musicians. We would often jam in the living room of the house, and the primary riff from “Electric Gypsy” grew out of one of those jam sessions. It grabbed my ear, so I worked on it and developed it into a song. Carl was playing a Mitch Mitchell-style drum pattern, and that groove inspired my guitar parts.

At the time, I was reading one of the best biographies of Jimi Hendrix, *Electric Gypsy*, and the book painted such a vivid picture of Jimi that I felt I was getting to know him beyond his influence on me as a guitarist. It resonated with me, so it seemed to be the perfect title for this song.

FIGURE 1 shows the main riff, stretched out over 16 bars, so that I can demonstrate some of the variations I like to add as the riff repeats. We’re in the key of D, and the opening chord, D, is referenced via the open D string-pedal tone and the major 3rd above it, F♯. This is followed by an implied A chord, which is the V (five) chord in the key of D, via an open-A pedal tone played against the major 3rd of A, which is C♯.

I then move to the iv (six minor) chord, Bm, with the minor 3rd, D, played above the root, and the four-bar form finishes

FIG. 1

FIG. 2

on the IV (four) chord, G, sounded with a series of double-stop (two-note) riffs, along the lines of Jimi’s signature rhythm guitar style, as featured in songs like “Little Wing,” “Castles Made of Sand” and “Have You Ever Been (to Electric Ladyland).”

FIGURE 2 illustrates the elemental

chord progression: D - A - Bm - G. As you play through **FIGURE 1**, notice the different ways in which I present subtle variations on the main riff, so as to “tell the musical story” of the song. To me, doing that is an essential element in any of the songs I write.

Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, as well as Danger Danger and Simon Phillips. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases

Danny Kirwan
performs with
Fleetwood Mac in
November 1972

GW LESSON

FLEETWOOD MAC'S DANNY KIRWAN

Learn a handful of tasty licks in the style of this unsung British blues revivalist — complete with a backing track you can jam over

by RICHARD BARRETT photo by FIN COSTELLO

THE LATE DANNY KIRWAN WAS SO TALENTED that — when he was a mere 18 years old — he was invited to join Peter Green's Fleetwood Mac on the strength of his performances with a pub band, Boilerhouse. Danny immediately made the leap to playing on international concert stages, becoming a foil to Green and playing harmony guitars on Fleetwood Mac's much-loved classic, "Albatross," plus bringing his fiery and highly refined *bend vibrato* technique and love of different styles such as jazz to slightly lesser-known tracks like "Jigsaw Puzzle Blues."



FIG. 1 What's O-Kirwan

Diagram illustrating guitar licks for Figure 1, titled "What's O-Kirwan". The diagram shows two staves of music, both in B minor (Bm) and 4/4 time.

The top staff shows a sequence of notes: 10 (fret 10, string 1), 7 (fret 7, string 2), 9 (fret 9, string 3), 9 (fret 9, string 3), 9 (fret 9, string 3), 7 (fret 7, string 2), 7 (fret 7, string 2), 10 (fret 10, string 1). The notes are connected by a wavy line indicating a bend vibrato.

The bottom staff shows a sequence of notes: 10 (fret 10, string 1), 7 (fret 7, string 2), 7 (fret 7, string 2), 7 (fret 7, string 2), 9 (fret 9, string 3), 9 (fret 9, string 3). The notes are connected by a wavy line indicating a bend vibrato.

A 1/4 note is indicated above the final 9 fret note in the bottom staff.

Sadly, Kirwan — whose vocals and guitar playing would shape Fleetwood Mac's early Seventies output, including *Kiln House*, *Future Games* and *Bare Trees* — died in June 2018 at age 68.

Kirwan was a huge fan of Green's playing before being asked to join Fleetwood Mac, and you can hear a little of this in the directness of his blues phrasing. However, his style in many ways pointed the way ahead for the band. Kirwan used a more distorted tone, as became much more the norm by the 1970s. He is most associated with playing a Gibson Les Paul, but this isn't essential. But opt for a humbucker-equipped guitar, if you can. You'll need a powerful but clear tone, using a bit of over-drive and some spring-style reverb. No other effects are needed — apart from the aforementioned bend vibratos! As the old saying goes, "tone is in the hands."

1. WHAT'S O-KIRWAN

As you'll see, the licks presented in this lesson are not about expanding your vocabulary to include exotic scales. All of them are played in the context of a minor blues progression in the key of B minor and use notes from the B minor pentatonic scale (B, D, E, F \sharp , A). This is all about expressiveness, especially the vibrato! Be prepared to spend time perfecting Kirwan's wide, fast method, but be careful not to overdo it. The "trick," as it were, is to first bend the note up the target pitch, which is usually a whole step (as indicated by the number "1" above the arrowhead in the tab), which matches the pitch of an unbent note two frets higher. Hold the bend briefly then proceed to partially release it, by about a quarter tone (less than a half step, which is the equivalent of one fret). You then restore the bend to its prescribed target pitch and repeat the partial release/rebend sequence several times in a rapid but even rhythm. When fingering the bends in bars 1 and 2, be sure to use your 3rd finger, supported one fret below by the 2nd finger, and hook your thumb around the top side of the neck for leverage.

2. SUSTAINED NOTES

It sure is fun and exciting to hold these kinds of sustained notes through a cranked amplifier on stage with a rocking band behind you, and this is the feeling we're chasing with this example. Add finger vibrato and a little reverb to complete the picture, and make sure to support your

FIG. 2

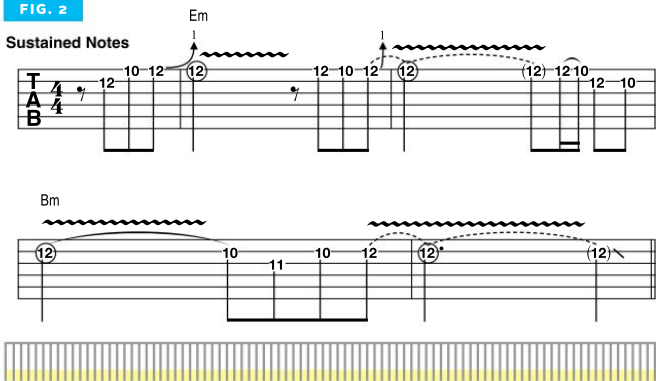
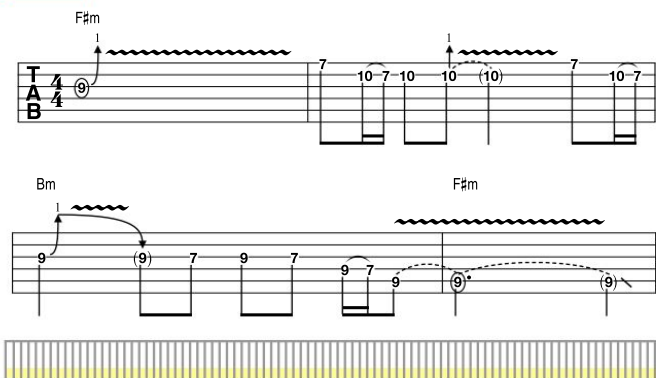


FIG. 3 Melody with 16ths



KIRWAN'S UNIQUE STYLE HELPED SHAPE FLEETWOOD MAC'S EARLY SEVENTIES OUTPUT, INCLUDING *KILN HOUSE*, *FUTURE GAMES* AND *BARE TREES*

string bends with at least two fingers. Use the same bend vibrato technique detailed above for the shaken bends in bars 1 and 2 of this example. The non-bend finger vibratos in bars 3 and 4 are performed as a series of micro-bends — by repeatedly bending the fretted note up by about a quarter note in a fairly quick but even rhythm.

3. MELODY WITH 16THS

Inserting occasional pairs of 16th notes like this creates an exciting feeling of movement and rhythmic animation. But this is still all about being melodic and not playing "wildly" runs up and down the fretboard. Notice that we're sticking pretty close to the same register in all these examples. Kirwan was fluent across the fretboard, but he also had a tasteful, judicious sense of restraint and was a master of making the best out of one or two scale shapes. Also, note the use of a pre-bent vibrato in bar 2 here, as indicated by the vertical arrow. The object is to silently and precisely bend the fretted A note up a whole step to B, using your aural and tactile (touch, or muscle) memory to zero-in on the target pitch without hearing it. You then pick the string and proceed to apply the partial release/re-bend technique detailed earlier to dip slightly below the



Fleetwood Mac onstage in Amsterdam in 1971 [from left]: Danny Kirwan, Mick Fleetwood, John McVie, Peter Green and Jeremy Spencer

KIRWAN WAS A HUGE FAN OF PETER GREEN'S PLAYING BEFORE BEING ASKED TO JOIN FLEETWOOD MAC, AND YOU CAN HEAR THIS IN THE DIRECTNESS OF HIS BLUES PHRASING

pitch, which creates the most pleasingly soulful and vocal-like vibrato effect possible on the guitar (without using a slide or whammy bar).

4. SOLO OPENER

This lick demonstrates how Kirwan might open a solo. The rapid 16th-note triplet in bar 2 adds a sort of “classical flash”-style embellishment to the simple melodic idea. Again, the star of the show here is the finger vibrato, so strive to make each shaken note sound as sweet and smooth as you can. Recording yourself playing the phrase and listening back is a great way to critically evaluate this all-important aspect of your lead playing!

5. PLAYING THE CHANGES

Our final example covers the change from the iv (four minor) chord, Em, back to the i (one minor) chord, Bm. Though there is no need to think of this as a change of scale, it is nice to emphasize the root of each chord sometimes, as doing so helps acknowledge and outline the changes. We start off with a held and shaken whole-step bend from D to E, which is the root of the underlying Em chord, and likewise finish with a sustained B, highlighting the tonic note of the Bm chord and key, which offers a satisfying feeling of finality. **GW**

FIG. 4 Solo Opener

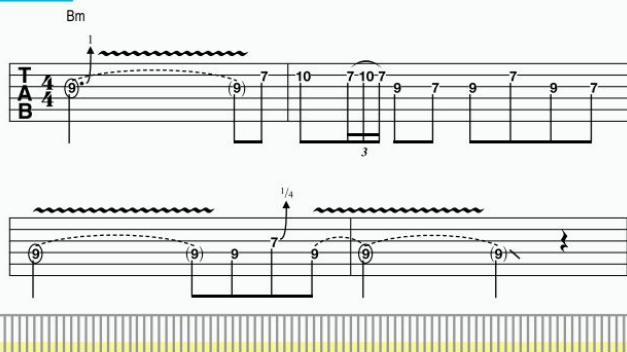
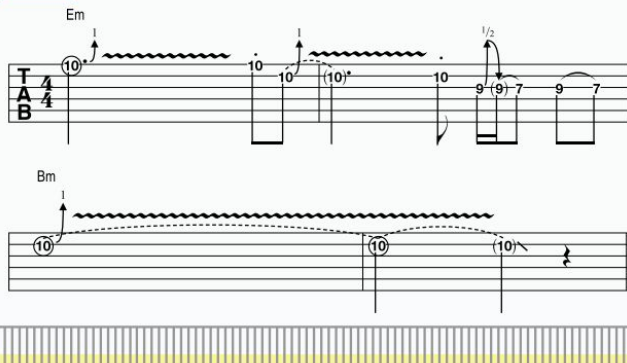


FIG. 5 Playing the Changes



PERFORMANCE NOTES

...HOW TO PLAY THIS MONTH'S SONGS...



"SCARLET"

The Rolling Stones
(featuring Jimmy Page)



THIS RECENTLY UNEARTHED gem, recorded in 1974 and featured as a bonus track on the 2020 deluxe reissue of *Goats Head Soup*, presents a rollicking musical

collaboration between the Rolling Stones and Led Zeppelin's Jimmy Page, who graced the track with tasteful lead guitar licks that mesh beautifully with Keith Richards' open G-tuned riffing. The result is a funky rock and roll affair that celebrates the swagger and overlapping stylistic signatures of these legendary musicians in their early 70s heyday.

The recorded arrangement features a dense layering of numerous electric guitar parts, in both open G and standard tunings (Page, and probably Ronnie Wood too), plus an acoustic part (compliments of Mick Jagger) that makes a brief appearance during section F. For our transcription, we've chosen to go after only the most prominent parts and consolidate others, in order to present an arrangement that can be performed live by a three-guitar band.

Richards (Gtr. 1) kicks things off with a scratchy one-chord vamp, for which he embellishes a barre-chord shape with fingering variations, lively accents and fret-hand-muted strums, crafting a "Bo Diddley rhythm" groove around which the rest of the band joins in. Even though he's mostly holding onto a single chord grip, the A/E shape, the guitarist performs a sequence of fret-hand micro movements, alternately squeezing the strings for the "regular" chord strums and relaxing his grip on them to achieve the pitchless, percussive "chuck" strums indicated by X's.

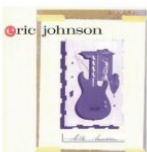
Page's short and sweet guitar solo (see section E) features his "golden touch" and some of his signature bluesy, B.B. King-approved phrasing moves, string bends and vibratos. All of the bends here, with the exception of the one at the end of bar 33, are best performed with the ring finger, supported one fret below by the middle finger. Page contributes additional tasty lead licks during what are labeled sections H and J, thoughtfully and effectively applying his blues-rock vocabulary to the underlying chord changes without sounding gratuitous. The mark of a great guitar player.

— JIMMY BROWN



"CLIFFS OF DOVER"

Eric Johnson



ERIC JOHNSON'S SIGNATURE tune, this instrumental masterpiece showcases the guitarist's musical and technical brilliance with

an exhilarating melodic journey and refined touch and tone that sound just as innovative and appealing today as when he recorded and released the track over 30 years ago. Eric's precisely crafted single-note runs and atypical chord voicings offer invaluable lessons in note choices, various articulation tactics (such as alternate picking, hybrid picking, pulling-off and sliding), implying chord sounds with arpeggios and how to arrange your fret-hand fingerings and the number of notes played on each string to optimize your pick hand's facility and control. The free-time intro alone offers a veritable gold mine of insight into how to employ said techniques effectively and tastefully. Be sure to follow the fret-hand fingerings indicated below the tablature, which are essential to replicating Johnson's smooth, efficient performance.

As the tune's brisk uptempo shuffle groove gets under way at section B, Johnson offers great examples of fresh, modern-sounding ways to voice chords that provide sonic punch and flair with minimal notes. Much of this has to do with stacking 4ths and 5ths and avoiding conventional major or minor 3rds and triadic structures, which can sound muddy with distortion. For example, check out Eric's Jimi Hendrix-like fingerings for root-5th-octave power chords in bars 20, 22 and 34, which lend the voicings added clarity and "bite" with his overdriven and fairly dark tone.

The track's featured instrumental hook, or chorus, beginning at section D, offers a great and appealing lesson in how to employ arpeggios and follow voice-leading *guide tones* to create a highly melodic counterpoint with a bass line, in this case effectively outlining a ii - V - I - vi chord progression in the key of G major (Am - D - G - Em). Notice how Johnson targets non-root chord tones, avoiding the redundancy of octave-doubled roots, and instead targets the 3rd or 5th of each implied chord, forming harmonious intervals with the bass notes throughout the implied progression.

— JIMMY BROWN



"THE JOKER"

Steve Miller Band



STEVE MILLER'S **ETERNALLY** cool acoustic rock classic is a masterfully arranged musical tapestry of guitar and bass parts, which, due to his use of dif-

ferent tunings, as well as a capo, are each performed as if the song were in a different key, with all the parts coming together to sound in the concert key of F. Starting right on the verse, the song's signature hook-y bass line is doubled an octave higher by an acoustic guitar (Gtr. 1). The guitar, however, is tuned down a whole step (low to high, D, G, C, F, A, D), and the notes and chords are played as if they were in the key of G, which is ideal for using open "cowboy" chord voicings and fingerings, especially on an acoustic guitar. Notice how, on the last beat of each successive four-bar phrase, namely in bars 4 and 8, Miller momentarily deviates from doubling the bass line and inserts a high melodic fill, with the last note being the open G string, which, due to the tuning, sounds an F note. Be sure to let this open note ring out while beginning the next four-bar phrase, taking care not to inadvertently mute it as you pick the lower strings.

During the song's choruses (sections B and D), Miller's Gtr. 1 part serves up some jangly, bluegrass-style accompaniment, with a "picky-strummy" feel that has single bass notes followed by double down-up chord strums or pairs of single 16th notes that ring together. In the spirit of accuracy, we've gone after just about every note heard on the recording. But since the song has a loose, laid-back, "good-time" vibe, you needn't be overly concerned with trying to cop every single note verbatim during this part. Just be sure to fret the complete G, C or D open chord shapes, and you'll be guaranteed to hit all the "right" notes, even if you inadvertently pick unintended strings.

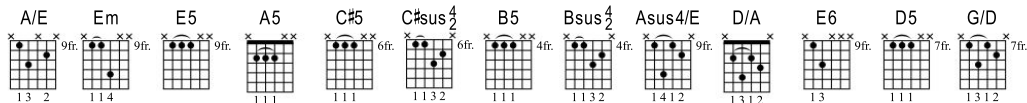
Miller's electric slide guitar part (performed in open D tuning and labeled Gtr. 2 throughout the transcription) offers a great study in pitch accuracy, which is achieved by positioning the slide directly over the fret for each note, as opposed to behind the fret, where you would ordinarily place your finger when fretting a string conventionally.

— JIMMY BROWN

The Rolling Stones (featuring Jimmy Page)

Words and Music by MICK JAGGER *and* KEITH RICHARDS • *Transcribed by* JEFF PERRIN

Gtr. 1 chords (open G tuning)

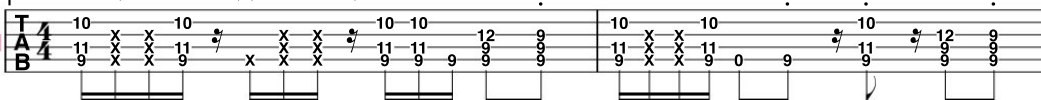


F#5 E5 E A5 E D5 E/B C#m D E5

Moderately ♩ = 86

A/E	Em	E5	A/E	Em	E5
-----	----	----	-----	----	----

Gtr. 1 (elec. w/overdrive) (Keith Richards)

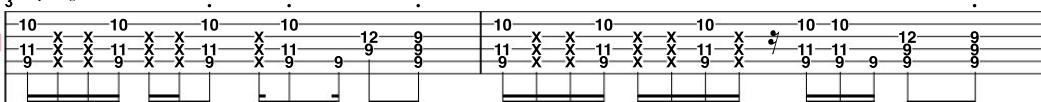


A/E Em E5 A/E Em E5

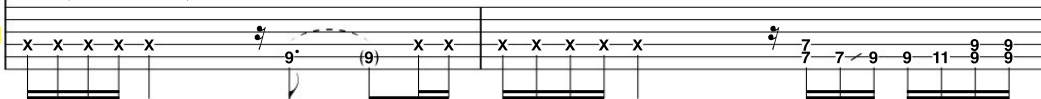
Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1



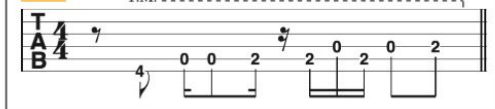
*Gtr. 2 (elec. w/overdrive)



*Composite arrangement: Multiple overdubbed guitars arranged for one guitar part throughout.

Gtr. 4 (elec. w/clean tone)

P.M.



F#5 E5

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

Rhy. Fig. 2

F#5 E5

Gtr. 4 plays Rhy. Fill 1 seven times (see below bar 3)

5

Bass

B Verse (0:17)

Baby you excite me

A/E

Em E5

A/E

Em E5

Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)

Gtr. 2 plays Rhy. Fig. 2 twice (see bar 5)

7 Bass

but you talk too much

A/E

Em E5

A/E

Em E5

9

Bass

*Composite arrangement: Multiple overdubbed guitars arranged for one guitar part throughout.

Won't stand on a corner

Love you more

A/E

Em E5

A/E

Em E5

11

Gtr. 2

Bass

C (0:33)

Oh yeah

E

13 Gtr. 3



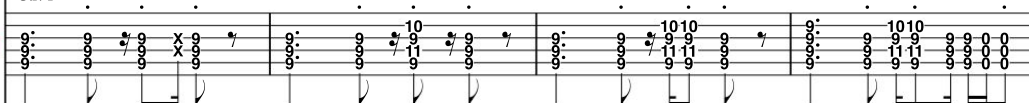
E5

A/E E5

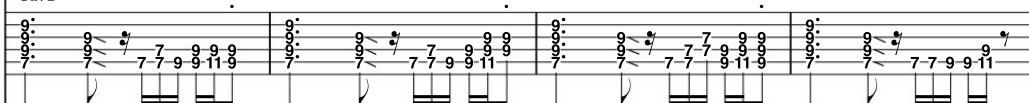
A/E E5

E E5 A/E E5

Gtr. 1



Gtr. 2



Bass



D 1st Chorus (0:44)

Scarlet

Why you wearing my heart

on your sleeve

Where

A5

C#5

C#sus $\frac{4}{2}$

B5

Bsus $\frac{4}{2}$

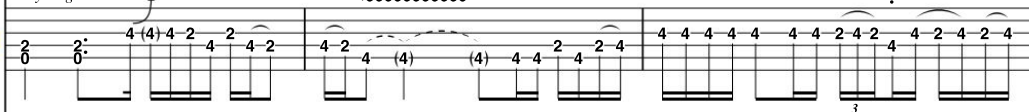
Gtr. 1

Rhy. Fig. 3



Gtr. 2

Rhy. Fig. 3a



Bass

Bass Fig. 1



it ain't supposed to be Scarlet Why you tearing my heart all to
E5 A/E Asus4/E A5 D/A A C#5 C#sus4/2 C#5

20

end Rhy. Fig. 3

end Rhy. Fig. 3a

end Bass Fig. 1

pieces It ain't the way it's supposed to be Scarlet Why are you keeping
B5 Bsus4/2 B5 E5 A/E Asus4/E A/E A5 D/A A

23

my heart to yourself It ain't the way it's supposed to be
C#5 C#sus4/2 C#5 B5 Bsus4/2 E5 A/E Asus4/E E5

26

A5
Gtr. 1 plays Rhy. Fig. 3 simile (see bar 17)
Gtr. 2 plays Rhy. Fig. 3a simile (see bar 17)
 Gtr. 3

Scarlet
C#5

C#sus 4₂

29 12 12 (12) 10 12 12 12 (12) 9 12 11 9 12 9 10 7 9

Bass plays Bass Fig. 1 simile (see bar 17)
**B string gets "snagged" under bending finger*

Scarlet

E
Gtr. 3

Ooh yeah

33. *Gtr. 3*

(pick scrape)

E5		A/E						Em	E5					E6	A/E				Em
Gtr. I	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	10			10	10		10								10	10	10	10	
9	X	X	X	X	X	X	X	12	9	X	9	9	9	X	11	11	11	11	12
9	X	X	9	X	X	X	9	9	9	X	9	9	9	X	9	9	9	9	9

Gtr. 5 (acous.) (Mick Jagger)

Bass

The first staff of music for 'The Rose Tree' is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a G4 note, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, a quarter note F4, and a quarter note E4. The staff ends with a double bar line and a repeat sign.

[illegible]

Gtr. S.

Rhy. Fill 2

Gtr. 2

[illegible]

A/E	Em E5	A/E	Em E5	A/E	Em E5	A/E	Em E5
<i>Gtr. 5 plays Rhy. Fill 2 four times (see bar 35)</i>							
<i>Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)</i>							
<i>Gtr. 2 plays Rhy. Fig. 2 twice</i>		<i>Gtr. 4 plays Rhy. Fill 1 four times</i>					
<i>(see bar 5)</i>		<i>simile (see below bar 3)</i>					

37 Gtr. 3

The image displays the musical notation for the guitar and bass parts of the song "The Sound of Silence" by Simon & Garfunkel. The guitar part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The bass part is written on a single staff with a bass clef and the same key signature. The guitar part features a complex melody with many accidentals and ties, while the bass part provides a simple, rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and ties, as well as fret numbers indicated by numbers below the notes.

E5

41 Gtr. 1

The image shows a musical score for guitar and bass. The guitar part (Gr. 2) is written on a six-string staff with a key signature of one sharp (F#). It features a series of chords and single notes, including a double bar line and a repeat sign. The bass part is written on a four-string staff with a key signature of one sharp (F#). It features a series of chords and single notes, including a double bar line and a repeat sign.

G Bridge (1:57)

You don't have to change your mind

And leave this neighborhood so

C#5 D5

E5

D5

G/D D5

43 Gtr. 1

D5

Gtr. 2

Gtr. 3

E/B

Bass

far behind Honey you don't have to cry no more

E5 E6 C#5 D5 G/D D

46

When I come a - knocking

right at your front door

E5

49

H 2nd Chorus (2:20)

Scarlet

Scarlet

Scarlet

A5

C#5

C#sus $\frac{1}{2}$

B5

Bsus $\frac{1}{2}$

Gr. 1 plays Rhy. Fig. 3, three times simile (see bar 17)

Gr. 2 plays Rhy. Fig. 3a, three times simile (see bar 17)

51

Bass plays Bass Fig. 1, three times simile (see bar 17)

[illegible]

60

15 15 14 (14) (14) 10 (10) 10 10 10 10 (10) 7 10 11 12

63		>	>	>
	(P)			

[illegible]

7-X-755 7 7 7-7/9

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

A/E Em E5 A/E Em E5 A/E Em E5

Gr. 1 plays Rhy. Fig. 1 simile through fade (see bar 1)

Gr. 2 plays Rhy. Fig. 2 simile through fade (see bar 5)

Gr. 3

67

Bass
Bass Fig. 2

Scarlet

Why you wearing my heart

A/E Em E5 A/E Em E5 A/E Em E5

70

end Bass Fig. 2

J (3:21)

Scarlet

why you wearing my heart

Scarlet

why you wearing

A/E Em E5 A/E Em E5 A/E Em E5

Gr. 3

Bass plays Bass Fig. 2 simile through fade (see bar 67)

my heart

Scarlet

why you wearing my heart

A/E Em E5 A/E Em E5 A/E Em E5

let ring

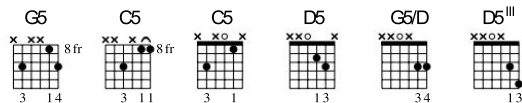
Scarlet

Fade out

A/E Em E5 A/E Em E5

Eric Johnson

Music by ERIC JOHNSON • *Transcribed by* CHRIS AMELAR, ASKOLD BUK, MICHAEL DUCLOS and JEFF PERRIN



Freely

N.C.(Em)

Elec. Gtr. (w/dist. and delay)

N.C.(Em)
Elec. Gtr. (w/dist. and delay) *full* $1\frac{1}{2}$
1
TAB 4/4
0
fret-hand fingering: 3 3 1 2 3 1 1 3 3 1 2 1 3 1 3 2 1 3 1
3 12 15 12 14 12 15 12 15 12 14 12 15 12 14 12 15 12

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The first measure contains a half note G4, a half note F4, and a half note E4. The second measure contains a half note D4, a half note C4, and a half note B3. The third measure contains a half note A3, a half note G3, and a half note F3. The fourth measure contains a half note E3, a half note D3, and a half note C3. The fifth measure contains a half note B2, a half note A2, and a half note G2. The sixth measure contains a half note F2, a half note E2, and a half note D2. The seventh measure contains a half note C2, a half note B1, and a half note A1. The eighth measure contains a half note G1, a half note F1, and a half note E1. The ninth measure contains a half note D1, a half note C1, and a half note B0. The tenth measure contains a half note A0, a half note G0, and a half note F0. The system ends with a double bar line.

6

9 5 2 5 5 2 5 2 2 5 2 0 3 0

1/4 full 1/4

(Am/C) (Bm/D) N.C.

8 (8) (8) 5 3 7 5 9 7 8 10 10 10 8 12

2/4

9 (Em/G) (Am) (GB) (C) (D) N.C. * w/pick and finger

* keep fret-hand index finger on 15th fret throughout; pick-hand middle finger sounds all notes on high E string.

D (0:57)

36 * (Am) (D) (G) (Em) **

* Chord symbols reflect implied harmony.

** Note played on repeat only.

Bass Fig. 2a

Bass Fig. 2

40 (Am) (D) 1. (G) (Em) 2. (G) (Em) (D)

end Bass Fig. 2a

end Bass Fig. 2

E (1:17)

(G)

Bass Fig. 3

50 P.M. P.M. P.M.

end Bass Fig. 3

F (1:27)

G5 w/pick and fingers --

N.C.(C) (D) (G)

Bass plays Bass Fig. 1 simile (see meas. 20)

59 (C) (D) (G)

64 (C) full (D) (G) C5 D5 w/pick and fingers

17 (17) 18 (18) 12 14 12 (12) 5 3 5 5 5 5 7 5 5 3 8 8 10 3 2 0 14 12 14

Bass substitutes Bass Fill 1 Bass substitutes Bass Fill 2

70 (1:47) (Am) (D) (G) (Em) (Am) P.M.

17 14 17 16 12 16 14 11 14 11 12 14 16 12 16 14 11 12 11 9 12 9 12 17 14 17 16 12 16

Bass plays Bass Fig. 2 simile (see meas. 36)

75 (D) 1. (G) (Em) 2. (G) (Em) (D)

14 11 14 12 11 14 12 14 15 14 15 14 17 16 15 17 17 16 12 16 14 12 11 12 11 9 9 7 7 7 7

* Perform slide on repeat only.

80 (2:07) (G5) w/pick and fingers

8 8 5 5 5 5 7 7 8 5 5 8 5 3 3 1 0 1 3 1

Bass plays Bass Fig. 3 simile (see meas. 46)

83 full

3 0 0 1 14 17 12 15 12 14 15 15 12 10 11 12 10 11 9 12 9 7 9 7 9 7 9 0

86 Gtr. Bass let ring

3 1 (1) 3 1 3 0 1 (1) 1 1 0 7 7 9 8 (8) 10 11 10 (10) 8 10 (10) 7

3 10 10 12 12 10 (10) 10 10 12 12 10 (10) 12

Bass Fill 1 (1:41)

Bass (D)

5 5 7 5 5

Bass Fill 2 (1:46)

Bass (D)

5 7 5 7 5 7

Bass Fill 3 (3:03)

(G) (Em)

3 3 2 5 5 2 5 2 9 7 9 7 5 5 7

3 3 3

Bass Fill 4 (3:13)

(G) (Em)

3 5 7 5 6 7 4 5 6

Bass plays Bass Fig. 2 simile (see meas. 36)

Bass substitutes Bass Fill 5

L (3:46)

Bass plays Bass Fig. 3
(see meas. 46)

159 Musical score for guitar, measures 159-168. The score is in 12/8 time and features a mix of chords and single notes. Measure 159: Chords 3 7 and 5 5. Measure 160: Chords 3 5 and 5 5. Measure 161: Chords 3 3 and 5 5. Measure 162: Chords 3 3 and 5 5. Measure 163: Chords 8 8 and 7 8. Measure 164: Chords 10* and 5. Measure 165: Chords 3 3 and 5 5. Measure 166: Chords 3 5 and 5 5. Measure 167: Chords 3 7 and 5 5. Measure 168: Chords 3 3 and 5 5. The score includes various musical notations such as accidentals, ties, and dynamic markings like P.M. and P.M. with a wavy line.

M Cadenza (3:54)

Freely

Gtr.

164 full

18 15 17 15 20 19 15 17 17 15 17 15 19 17 15 17 15 14 10 13 12 10 12 10 8 12 10 8 10 10(10) 7 10 12 12

Bass

3

[illegible]

Bass Fill 5 (3:33)

[illegible]

"THE JOKER"

Steve Miller Band

As heard on **THE JOKER**

Words and Music by STEVE MILLER, EDDIE CURTIS and AHMET ERTEGUN • Transcribed by JEFF PERRIN

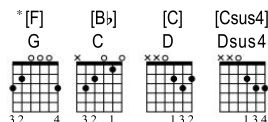
Guitar 1 (acous.) is in standard tuning down one whole step (low to high: D, G, C, F, A, D).

Guitar 3 (acous.) is in standard tuning down one whole step with a capo at the 3rd fret.

Guitar 2 (elec. w/slide and wah pedal) is in open D tuning (low to high: D, A, D, F♯, A, D).

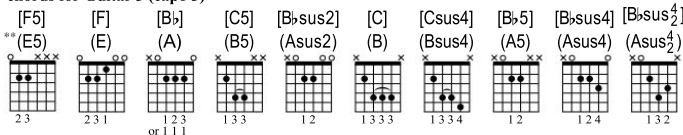
Bass is in standard tuning (low to high, E, A, D, G).

chords for Guitar 1



*Chord names in brackets reflect concert-key harmony [key of F].

chords for Guitar 3 (capo 3)



**Chord names in parenthesis refer to Gtr. 3.

All chord shapes and tablature positions for Guitar 3 are relative to the capo.

All notes and chords sound in the key of F.

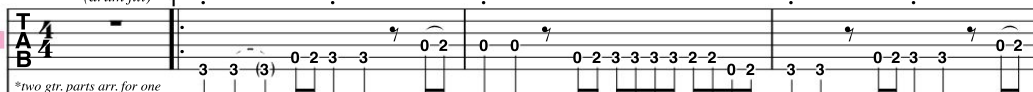
NOTE: The Gtr. 3 part may be performed in standard tuning with a capo at the first fret.

A Verses (0:01, 0:25, 2:02, 3:39)

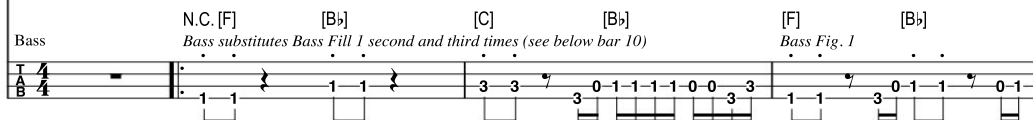
Moderately Slow ♩ = 82

1. Some people call me the space cowboy yeah Some call me the gangster of love
2. People talk about me baby Say I'm doin' you wrong doin'
3. You're the cutest thing that I ever did see I really love your peaches want to
4. People keep talkin' about me baby Say I'm doin' you wrong

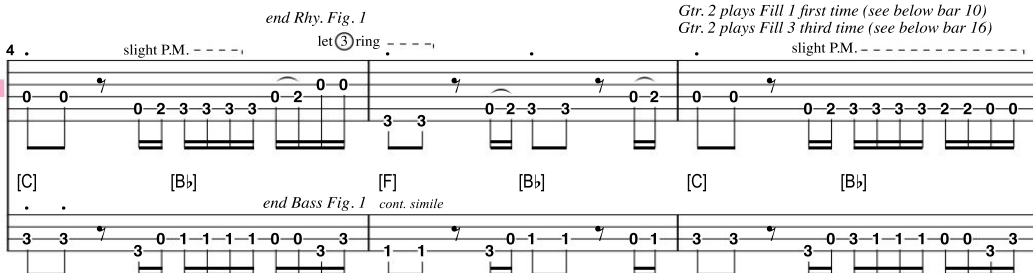
*Gtr. 1 (acous., tuned down one whole step)
(drum fill)
N.C. G C D C G C
Gtr. 2 plays Fill 2 third time (see below bar 11)
Rhy. Fig. 1



*two gtr. parts arr. for one



you wrong shake your tree D C G C D C
Some people call me Maurice Well don't you worry baby Don't worry 'cause I
Lovey-dovey lovey-dovey lovey-dovey all the time 'cause I'm
Well don't you worry don't worry no don't worry mama



"THE JOKER"

WORDS AND MUSIC BY STEVE MILLER, EDDIE CURTIS AND AHMET ERTEGUN

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1. speak of the pompatus of love
right here right here right here right here at
Oo-wee baby I'll sure show you a good time
'Cause I'm right here at home 'Cause I'm a home 'Cause I'm a

2. 2nd time, skip ahead to D 2nd Chorus (bar 35)
2. 2nd time, skip ahead to F 2nd Chorus (bar 60)

G C D C D C
Gtr. 1 substitutes Fill 4 fourth time (see below bar 16)

7

slight P.M. - - - - -

slight P.M. - - - - -

[F] [Bb] [C] [Bb] [C] [Bb]

*Allow open G note to ring through end of next measure (bar 1).

B 1st Chorus (0:49)

picker I'm a grinner I'm a lover and I'm a sinner I play my music in the sun
G C G C G C

10 Gtr. 1

(E) (A) (E) (A) (E) (A)

*Gtr. 3 (acous., capo 3)

*detuned one whole step

[F]
Bass
Bass Fig. 2

1 1 3 0 1 1 3 5 3 5 3 0 3 5 3 1 1 3 5 0

Fill 1 (0:16)

[C] [Bb]
D C
*Gtr. 2 (elec. w/slide, wah pedal and reverb)

8/21 8/16

*open D tuning

Fill 2 (2:02)

N.C. [F] [Bb]
N.C. G C
Gtr. 2

13 15 15

Bass Fill 1 (0:25, 2:02)

[F] [Bb] [C] [Bb]

1 1 3 0 1 1 3 5 3 5 3 0 3 5 3 1 1 3 5 0

I'm a joker I'm a smoker I'm a midnight toker

13

D C G C G C

(B5) (A) (E) (A5) (E) (A5)

[C] [B \flat] [F] [B \flat] [F] [B \flat]

end Bass Fig. 2

I sure don't want to hurt no one 'Cause I'm a picker I'm a grinner I'm a

16

G C D C G C

(E) (A) (B5) (A) (E) (A)

[F] [B \flat] [C] [B \flat] [F] [B \flat]

Rhy. Fig. 2

Rhy. Fig. 2a

Bass plays Bass Fig. 2 simile (see bar 10)

Fill 3 (2:17)

[C] [B \flat] [F]
D C G

*Gtr. 2 (elec. w/slide, wah pedal and reverb)

8/20 8/17 7

TAB

*open D tuning

Fill 4 (3:56)

[F] [B \flat] [C] [B \flat]
G C D C

*Gtr. 1 (acous.)

let ring - , let ring - ,

3 3 0 2 3 3 0 2 0 3 0 0 2 2 0 2 0 0

TAB

*standard tuning, down one whole step

lover **and I'm a sinner** **I play my music** **in the sun** **I'm a**

[F] [B♭]
G C

[F] [B♭]
G C

[C] Dsus4 D [B♭]
D C

Gtr. 1 > > >

0 0 0 0 1 0 0 | 0 0 0 1 1 0 | 3 2 3 3 3 3 | 3 3 3 3 3 3 | 0 1 0 0

3 3 0 2 3 2 (2) 0 | 3 0 2 0 3 3 3 0 2 3 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 2

(E) (A) (E) (A) (B5) (A) (Asus2)(A)

Gtr. 3

jøker I'm a smoker I'm a midnight toker
 G C G C
 22 Gtr. 1
 0 0 0 0 1 0 1 0 0 0 0 0 1 0 1 0 0 0
 3 0 2 0 3 2 3 2 3 0 2 3 0 2 0 2 0 0
 (E) (A) (E) (A) (Asus2)(A)

Gr. 3

[F] [B \flat] [F] [B \flat]
Bass
1 3 5 3 0 1 3 5 3 5 3 3 1 3 0

[illegible]

(E) (A) (B) (Bsus4) N.C. *end Rhy. Fig. 2a*

[F] [Bb] [C] [Csus4]

1 3 5 3 0 1 3 5 3 0 1 3 3 3 3 3 3 3 15 17 17 17 17 17 17 15 3

C 1st Guitar Solo (1:38)

[F] [B \flat] [C] [B \flat] [F] [B \flat]
 G C D C G C

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

Gtr. 2 (elec. w/slide, wah pedal and reverb)

27

Gtr. 3

Bass plays Bass Fig. 1 four times simile (see bar 3)

30

[F] [B \flat] [F] [B \flat] [C] [B \flat]
 D C G C D C

Gtr. 2

33

[F] [B \flat] [C] [B \flat]
 G C D C

Go back to **A** 3rd Verse and take 1st ending only

D 2nd Chorus (2:26)

picker I'm a grinner I'm a lover and I'm a sinner I play my music in the sun

G C G C G C

35

Gtr. 1

Gtr. 3

Rhy. Fig. 3

Bass

I'm a joker I'm a smoker I'm a midnight toker

38

D C G C G C

(B5) (A) (Asus2)(A) (E) (A) (A5) (E) (A) (Asus4)(A)

[C] [B \flat] [F] [B \flat] [F] [B \flat]

I get my lovin' on the run I'm a picker I'm a grinner I'm a

41

G C D C G C

(E5) (E) (A) (Asus2)(A) (B) (A) (Asus2)(A) (E) (A)

[F] [B \flat] [C] [B \flat] [F] [B \flat]

end Rhy. Fig. 3 Gtr. 3 repeats Rhy. Fig. 3 simile (see bar 35)

lover and I'm a sinner I play my music in the sun I'm a

44

G C G C D C

(E) (A) (E) (A) (B) (A)

[F] [B \flat] [F] [B \flat] [C] [B \flat]

Gtr. 1

Bass

1

E

Go back to [A](#) 4th Verse and take 2nd ending only

Whew

Whew

G (E) [F] C (A) [B \flat] D5 (B5) [C] (Bsus4) (B) Dsus4 (B5) (B) N.C.

Gr. 3 plays Rhy. Fill 1 (see below)

57

F Outro (4:02)

You're the cutest thing I ever did see

I really love your peaches Want to shake your tree

N.C.G. C D C G C D C

[F] [B \flat] [C] [B \flat] [F] [B \flat] [C] [B \flat]

Gr. 1

begin fade

let ③ ring

let ③ ring

60

Bass plays Bass Fig. 1 simile until fade (see bar 3)

Lovey-dovey lovey-dovey lovey-dovey all the time baby

Come on now

Show you a good time

G C D C G C D C

[F] [B \flat] [C] [B \flat] [F] [B \flat] [C] [B \flat]

Gr. 2 plays Fill 5 (see below)

let ③ ring

fade out

64

Rhy. Fill 1 (3:36)

(B5) (B) N.C.

*Gr. 3 (acous., capo 3)

TAB

*standard tuning, down one whole step

Fill 5 (4:17)

[C] [B \flat] [F]

D C G

*Gr. 2 (w/slide, wah pedal and reverb)

TAB

*open D tuning

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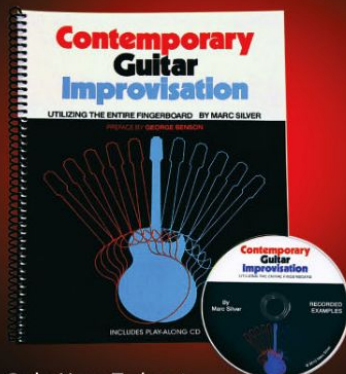
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"HEY BULLDOG"

THE BEATLES | *YELLOW SUBMARINE*, 1969 | GUITARIST: GEORGE HARRISON | STORY BY CHRIS GILL



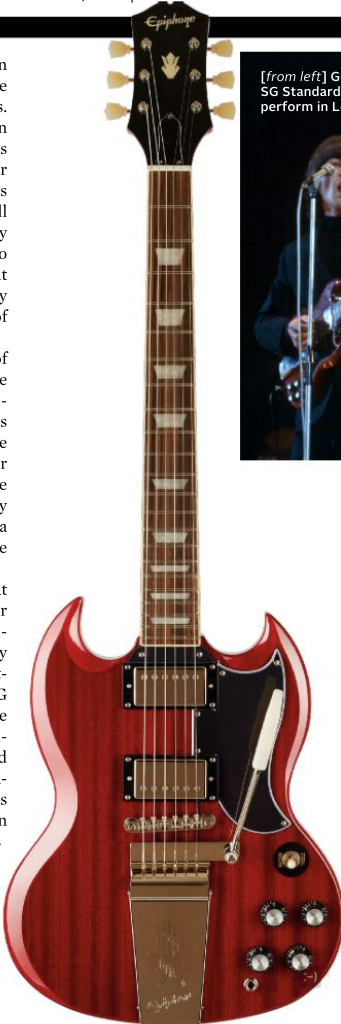
NO OTHER BAND has been examined under a microscope as meticulously as the Beatles.

Detailed books have even been written focusing solely on the instruments they played and the gear used to make their recordings in the studio. But with all this exhaustive research, some details are still unknown. For example, historians may know what instruments were brought to and available for each recording session, but the exact guitars and amps used on many songs still remain purely the subject of speculation.

Although many photos were taken of the Beatles working in the studio, only one video exists of them at work while recording. On February 11, 1968, the Beatles showed up at Abbey Road Studio Three to shoot footage for a promotional film for "Lady Madonna." To make the best use of their time, they decided to record "Hey Bulldog" while the cameras rolled. As a result, the footage provides a definitive record of the instruments used.

"Hey Bulldog" is also unique in that George Harrison was the sole guitar player on the song, with John Lennon recording the piano backing and Paul McCartney playing bass. Harrison used a very straightforward rig consisting of his 1964 Gibson SG Standard and a Vox Conqueror solid-state amp with 2x12 cabinet, the latter identifiable in the 1999 "Hey Bulldog" video around 2:30, where its glowing red power indicator in the amp head's upper right corner is clearly visible. The Conqueror's built-in fuzz, which utilizes germanium transistors in a circuit similar to a Sola Sound/Vox Tone Bender pedal, provided the extra-gritty distortion heard on the 20-second solo and overdub that doubles the piano/bass/guitar unison riff. The fuzz signal is in parallel with the amp's clean tone, with the Distortion knob adjusting the blend of the fuzz as it's added to the clean signal. To my ears, it sounds like Harrison is using a pick throughout the entire song, but some of the video footage shows him plucking the riff with his bare thumb.

"Hey Bulldog" initially received a lukewarm reception when it first appeared on the *Yellow Submarine* soundtrack, but it has earned respect in recent years for its raw, stripped-down production, manic energy and irresistible riff.



[from left] George Harrison (with his 1964 Gibson SG Standard), Paul McCartney and John Lennon perform in London, May 1, 1966



ORIGINAL GEAR

GUITAR: 1964 Gibson SG Standard (bridge pickup), Volume: 10, Tone: 10

AMPS: Vox Conqueror (Brilliant channel, Volume: 5 rhythm/8 solo, Bass: 3, Treble: 5 rhythm/9 solo, MRB: On, Reverb Channel: Off, Reverb Blend: 0, MRB Effects switch: 3, Distortion: 8) with Vox Conqueror 2x12 cabinet with Celestion G12 Alnico silver speakers

EFFECTS: None

STRINGS/TUNING: Unknown, probably Gibson Sonomatic 340 .012-.056/Standard

PICK: Unknown, probably Medium teardrop (Fender 351 shape) celluloid

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- Boss Katana-50 MkII

TONE TIP: Use the Katana's "Clean" amp type and select the 60s Fuzz from Boss Tone Central software for the Booster section. Set the Direct Mix control on the Tone Central software to about 40-50 to emulate the Vox Conqueror's fuzz/clean blend.



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